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NEW YORK, THURSDAY, FEBRUARY 28, 1929

WHOLE NO. 2551



Kubey-Rembrandt photo

Artur Rodzinski

Head of the Orchestra Department of The Curtis Institute of Music
and Conductor of the Curtis Symphony Orchestra.

Guest Conductor, 1928-29, of the Philadelphia Orchestra, Los Angeles Philharmonic, Rochester Philharmonic; Musical
Director and Conductor, Pennsylvania Grand Opera Company; Conductor, Stanley Music Club, Philadelphia.



EMIL HERRMANN,
violin expert and dealer in rare violins, with offices in New York and Berlin, who recently sold to Henry Goldman of New York the Stradivarius violin known as the Prince Khevenhueller, Cremona 1733. It will be remembered that this violin was presented by Mr. Goldman to Yehudi Menuhin on his twelfth birthday.

DOROTHEA EDWARDS,

leading contralto at the Roxy Theater and also well known as an operatic and concert artist both here and abroad. Miss Edwards announces the opening of her new studios in New York, where she will accept a limited number of pupils and will continue instruction during the coming summer season. She is a sister of Gus Edwards, that well-known sponsor of so many vaudeville and musical comedy stars, and of Leo Edwards, manager of the recital song department of De Sylva, Brown & Henderson. Not only because of her relationship to these two men who have been so successful in furthering the careers of others, but also because of her own splendid artistry and musicianship Miss Edwards' guidance should prove of great value to her pupils.



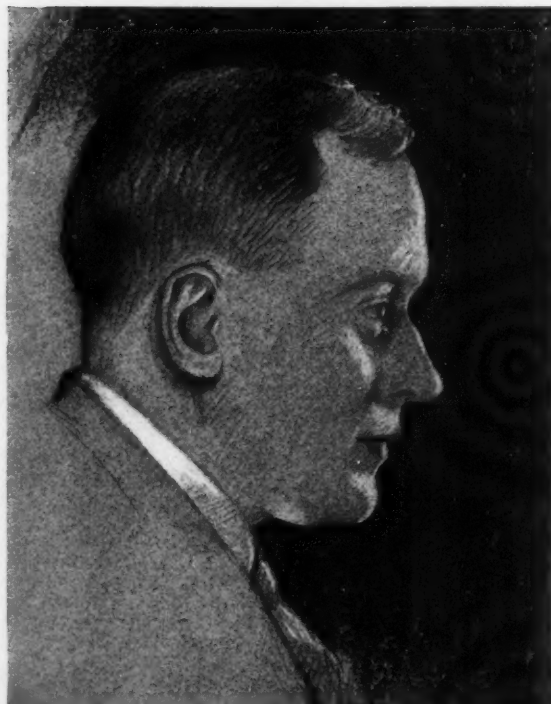
ALMA M. WERTHEIM,
founder of the Cos Cob Press, which is to publish works of contemporary American composers. Miss Wertheim is here shown with the three men whose compositions are the first to have been accepted for publication: (left to right) Louis Gruenberg, Emerson Whit-horne and Aaron Copland. (Photo by Wide World Studios)



THE NEW YORK STRING QUARTET,
enjoying a swim at Palm Beach during their winter tour there.



PEARL BESUNER,
photographed in her dressing room at the Metropolitan Opera House on December 1, 1928, the date of her debut as Siebel in Faust. Miss Besuner is the youngest of the four American singers admitted to the Metropolitan this season. She studied for two years at the Juilliard Graduate School of Music in New York, under Marcella Sembrich, and, in fact, still is a pupil there. Miss Besuner declares that her affiliation with this school has been the greatest stepping-stone in her career and that only by reaching the very apex of success can she repay her teacher and her school. (Photo by Carlo Edwards)



MAX CUSHING,
vocal coach and accompanist, with studios in New York. Among the many prominent artists with whom Mr. Cushing has appeared are to be found the names of Mario Chamlee and Ruth Miller, both of the Metropolitan Opera Company; Arthur Kraft, Doris Doe and Harriet Marble.

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Return of the Distinguished Conductor Awaited by Eager Audience—He Weaves Old Familiar Spell on His Enchanted Listeners

At last! Thus spoke the eager countenances of the teeming multitude which packed Carnegie Hall on Thursday evening to welcome the belated Toscanini back to his post as conductor of the second half of the Philharmonic-Symphony season. Before the appearance of the maestro there prevailed in the hall that indefinable atmosphere or undercurrent of expectancy that betokens the happening of a great event. As the hour of 8:30 approached the buzz of conversation became hushed and eyes were turned to the little door at the right end of the platform, from which the illustrious one was soon to emerge. Emerge he did, with characteristic promptness, and Pandemonium broke loose. For several minutes the air was filled with the sort of applause that is vouchsafed only the really great; the orchestra rose in welcome, and its example was followed by many in the audience.

After he had bowed away the tumult Mr. Toscanini mounted the podium, took up his wand, and with a significant tap on the desk brought all to order and perfect silence. Quickly overcoming the emotions he must have felt at the warmth of his reception, the evening's hero assumed the frame of mind appropriate to the conducting of a classic work of absolute music—the Haffner Symphony of Mozart. Nothing heroic here—just a serious, devout musician subjugating his own personality in doing homage to one of music's greatest geniuses. Placidly, limpidly, gracefully, plaintively and polished Mozartian phrases were enunciated; nothing for effect except such effect as lay in the music itself. It was Mozart speaking, not Toscanini. And the result was entirely edifying, as in the case of a fine string quartet or other body of chamber musicians.

The hero appeared again later, in the Feste Roman, a symphonic poem by Respighi, which had its world premiere on this occasion. The third and last of the series which includes the Pines and the Fountains of Rome, the Feste is

that kind of music whose effectiveness depends much on just how it is played. Here Toscanini had his opportunity; all the virtuosity, the pulsating rhythmic vigor, the capacity for infinite variety of shading that are attributes of this genius of the baton had full sway. Respighi's luminous score was brilliantly introduced to the world, and that small part of it which witnessed the baptismal performance noisily accepted it as another of the Italian's masterly orchestral pictures. Whether it will stand worthily with its predecessors time of course will tell.

Debussy's Iberia and the Tannhäuser overture, which completed the evening's offering, received the same treatment that has gladdened the hearts of New York audiences on former occasions. The Debussy score shone in all its transcendent beauty, every detail and nuance of which received loving attention from the master-conductor, and through him, from the players, Wagner's most popular legacy to the musical world, which by very reason of its merit has become more or less hackneyed, was given in a tempo that allowed all its complications to receive the consideration that makes for clarity of exposition. The usual hurrying of the difficult contrapuntal figures was gratifyingly absent, and the cellists in particular seemed delighted to be able, for once, to play all the notes in the famous triplet passages and chromatic scales. Small wonder that the musicians adore Toscanini.

With the last chords of the Pilgrims' Chorus still vibrating through the hall, a second ovation burst out, and it was many minutes before its recipient was allowed to make his last good-night obeisance. The first 1929 Toscanini night was over, and some 3,500 contented souls to face the February air and the traffic problems which follow in the wake of a big snow storm.

(Additional Concert Reviews on page 14)

Many Recitals and Symphony Concerts Engross London Public's Attention

Goossens' Sinfonietta Played—Few Violinists Heard—Old Favorites Appear

LONDON.—Four symphony concerts given within the period of this letter require notice. The first is that of the Philharmonic at which Schnabel played the Beethoven concerto. The conductor was Basil Cameron, an Englishman whose activities are confined mostly to the historic but very provincial town of Hastings. He is certainly a conductor who knows his job. Besides Brahms' F minor symphony he conducted Eugene Goossens' Sinfonietta, which reminded Londoners of the exceptional talent of one who is now almost a stranger to them.

Brahms also furnished the piece de resistance to the latest London Symphony concert, conducted by Hermann Abendroth, of Cologne. The C minor symphony is Abendroth's cheval de bataille, but the impressiveness of his reading seems to be wearing off, so far as the London critics are concerned. His conducting of Strauss's Heldenleben I thought a splendid effort, though afflicted with sluggishness here and there.

"HEIL DEM KAISER"

The playing of Wagner's Kaisermarsch at the recent concert of the British Broadcasting Corporation made irreverent souls wonder whether Wilhelm the Second indulges in radio concerts and what his feelings may have been on hearing Heil dem Kaiser sung so lustily by the new National Chorus within six days of his birthday. The program was thoroughly international in character, and if that is a credit it is almost the only one that the concert can be accorded. Sir Landon Ronald, the conductor of the evening, gave thoroughly routine and unimaginative performances of a Haydn symphony, Rachmaninoff's second symphony, and an ill-judged, bombastic work by Eric Fogg.

A TRIBUTE TO DELIUS

A delicate tribute to Frederick Delius, who is considered by the majority of English musicians as Britain's greatest composer besides Elgar, was the recent orchestral concert of his works, conducted by Sir Thomas Beecham, his ardent admirer. The concert, given by the B. B. C. with the B. B. C. Orchestra, was broadcasted so that the nearly blind, ailing composer, should be able to hear the music from his home in France. The invited audience, as well as Delius, who acknowledged his thanks by letter, were most enthusiastic in their praise of the performance.

KREISLER PACKS THEM IN

Pianists and singers have been filling the concert halls, but violinists, on the whole, continue to be strangely absent. The one notable exception is Kreisler, who has been playing to the usual crowds in the Albert Hall, the suburbs and the provinces. It is superfluous to discuss his manner of playing at this stage of his career. The only part of his London concert which could be of interest to readers of this paper is his program. And since that consisted of "arrangements"

rather than works as written by their composers, it may be kinder not to speak of it at all.

For unavoidable reasons the merest mention of such well known keyboard artists as Egon Petri, Elly Ney, Rae Robertson and Ethel Bartlett, Maazel, Arthur Rubinstein, and Frederick Lamond will have to suffice. Needless to say they had their usual success. Two younger men, better known in America than here, namely Daniel Ericourt and Jean Baptiste Toner, proved rather disappointing.

A new singer, Margaret Halstead, has fared better. An American girl with an unusually beautiful and, on the whole, well trained voice, she sang an ambitious program with a seriousness of purpose and artistic consciousness that boded well for her future.

Otherwise London has heard such established favorites as John McCormack, Plunket Greene, Elisabeth Schumann and Augustus Milner, the well known vocal teacher who proves at least once a year that his teaching is by no means purely theoretical. Dorothy Helmrich, too, has given a recital besides her appearance at the Gerald Cooper Concert, mentioned above, that promises well for the success of her forthcoming New York recital.

If violinists are scarce, cellists are beginning to fill up the ranks. Juliette Alvin, for example, who recently gave a recital, has already gone a long way toward securing herself a place in the affections of the public, and now comes Georges Pitsch from the Royal Conservatoire in Brussels to play a concert of old music with a very fine tone and eminent musicianship. Both he and Rachel Monkhouse, who sang Elizabethan songs at his recital, appeared at the last Music Society concert. Elly Ney also took part in the program, playing Schubert's Wanderer Fantasy. Andre Mangeot, violinist, collaborated in Beethoven's B flat major trio (op. 97) and in Brahms' two songs with viola obligato, Gestillte Sehnsucht and Geistliches Wiegenlied, which completed the program.

M. S.

Holland Likes Vollerthun's Opera Iceland Saga

Great Enthusiasm Over Nordic Work

THE HAGUE.—The latest novelty introduced to Holland by the Dutch Opera Company is Georg Vollerthun's Iceland Saga, a musical tragedy which plays on the grim borderlands of the Northern hemisphere.

This setting provided ample opportunity for the display of director Alexander Poolman's artistic talents, an opportunity which he turned to good account. Beautiful costumes and scenery, including all the illuminating effects of icebergs and northern nights, contributed largely to the mag-

nificent performance. The music, like the rest of Vollerthun's works is strongly individual and easy to understand and, in this case, aptly illustrates both the scene and the theme. Gustav Mahler's belief that the secret of opera lies in constant rehearsal may serve as an explanation for the perfect success of the first night. The composer himself worked for a considerable time both with orchestra and the cast and conducted the first series of performances.

Only two foreign singers took part, a tenor from the Rhineland, Reiner Minten, and Eva Liebenberg, a contralto from the Berlin Opera. The latter, as the blind Ardanna, had a fine medium for showing off her magnificent voice and histrionic talents. The aria, Ebbe des Lebens (Ebb of Life) aroused great enthusiasm, while the impression created by "Ich sah in die toten Gesichten des Mannes den ich liebte und dreier Soehne" ("I looked in the dead faces of the man whom I loved and my three sons") is bound to remain with all who heard it as one of the most profound expressions of despair ever uttered.

The leading role was filled by Liesbeth Poolman-Meissner, Dutch prima donna. Her task as Thordis, the woman of hate, and the personification of fate throughout the Saga (compared with whom Wagner's Ortrud is a sweet maiden), is the dramatic character of the work. It taxed her vocal and acting powers to their limits. The packed audience, led by the art-loving Queen Mother, gave her an ovation after many a dramatic moment, and the critics joined in her praises.

V. H.

Zurich at Last Hears the Egyptian Helen

A Fine New Singer—Heifetz, Huberman and Cortot at Tonhalle Concerts

ZURICH.—In spite of its size, Zurich seems determined not to lag behind larger cities in matters musical. No new operatic work of importance misses a production here, nor does any famous artist or orchestra pass Zurich without paying it a visit. Moreover, the Municipal Theater seems to have become a popular finishing school for operatic artists, for hardly a year goes by that one or more of its members are not engaged for a larger opera house in Germany. Two are leaving us this year; the bass, Wilhelm Hiller, and the stage manager, Alois Hoffmann, who are going to Düsseldorf and Munich respectively.

As for operas, the latest novelty has been Strauss' Egyptian Helen. It was given an excellent performance under the musical direction of Fritz Zaun and the stage management of Paul Trede. The title role was sung by that excellent and acted by the leading prima donna, Paula Brosig, whose mastery of the part exceeded all expectations. A splendid portrayal of Aithra was given by Else Schulz. The work itself was heartily applauded, but left divided opinions as to its value.

ELIZABETH DELIUS' DEBUT

A new singer, Elizabeth Delius, made her debut as Isolde with unusual success and aroused the highest hopes for her future. The Tristan of the evening was Otto Wolf, from Munich, a fresh voiced tenor who will sing at Covent Garden this season. King Mark was sung by that excellent bass, Wilhelm Hiller, whose voluminous voice and impressive appearance were well suited to the role, and the stage management, under Alois Hoffmann was efficient.

Among the renowned artists heard at the Tonhalle concerts during the past two months were Heifetz, Huberman and Cortot, all of whom were tumultuously applauded. Now, at the time of writing, music lovers are looking forward with great interest to the visit of Felix Weingartner.

J. K.



ROSA RAISA,
who recently scored a notable triumph as Norma at the
Auditorium in Chicago

TAKING A FLING AT HIGH ART

By Holland Robinson

I was almost eight years old when a young man who had been giving piano lessons in Chicago arrived in Tacoma, Wash., with a letter to my mother from a mutual friend, asking her to use what influence she could to help him in establishing himself in our city as a piano teacher.

My mother was a competent pianist and I had already shown signs of contamination. I remember I used to sit in wide-eyed admiration when Ella Page, a pig-tailed sub-debutante of fourteen years, rendered *The Sailor Boy's Dream* and other more or less descriptive piano compositions at various grammar school entertainments. I had little difficulty in persuading my mother that it would be a magnificent way of showing her interest in the new teacher if she were to place me with him for instruction.

My progress was very rapid.

Every village has its "child prodigy" and by the time I was slightly more than eleven years old, I had been elected, and I hope I was no more obnoxious than the unfortunate children of this class usually are.

I was presented in recital with great local success, and even filled a few engagements in nearby communities.

A short time later my instructor became violently insane and suddenly died. I like to think that the manner in which I used to tear one of Liszt's rhapsodies to shreds and tatters had nothing to do with the loss of his mental balance.

It was decided that I was to be sent abroad for more extensive training, but a sudden tragedy in the family caused the collapse of our financial rating and Berlin was out of the question.

I had never been allowed to play "popular music," but I had learned two of the "classical rags" of the day: *The Maple Leaf*, and *The Cannon Ball*. These I could tear off with all the effect of a very bad "Pianola," and when I applied for a position in a small theatre called *The Odeon* in

over with a critical eye and opined that she might be able to make a vaudeville headliner out of me.

After several conferences it was decided that I would do a singing and dancing act with the assistance of two girls. Nina Payne and Lola Anthony (who later on sang in grand opera in Italy before retiring to private life) were doing a terrible act in vaudeville at this time as *The Electric Sisters*. I asked them to join me in this new venture, and they accepted the invitation.

I had never sung, but vaudeville is not particularly critical, and after several weeks of strenuous rehearsing we made our appearance as "headliners" on the *Pantages Circuit*, which was then in its infancy. I sang, danced and played the piano with rather gratifying success.

After a season's tour, my mother decided I would be better off at home with her, so I left the two girls who continued on as a "sister act" and returned to Tacoma for a rest.

Later on I took a position as pianist in one of the picture palaces and while I was thus employed resumed by studies on both the piano and organ.

My improvisations for the feature pictures attracted considerable attention and I soon found myself the recipient of flattering offers from theater managers of the Pacific Coast.

As I became better known, my salary increased, and having no wish to spend the rest of my life providing sounds to accompany the grimaces of Hollywood's social set, I saved sufficient money for an extended sojourn abroad.

I went to Josef Lhevinne, who was living near Berlin at that time, and was just getting rid of a great many faults with the pleasing prospect of acquiring a like amount of virtues when the war broke loose and upset a great many other people's plans beside my own.

The next few years were spent as featured organist in the large motion picture houses of the Pacific Coast, and it was

During the summer months I attended the Art Students League, and after my second vaudeville season decided to journey to Paris to continue my art studies.

Mac in the meantime had taken two years pre-medical study, and then had decided that he preferred to be an artist after all. He had been painting and drawing all during his university career and had made rapid strides, his anatomical studies being of great service to him in his life drawing and painting.

I had been in Paris but a short time before he joined me and we took a studio together.

Upon my arrival there, I found my old friend Nina Payne starring at the *Folies Bergere*. She was a tremendous success, and when she was re-engaged for the following season, I secured a contract to provide her material for the new production. For this I created two scenes: music lyrics, costumes and sets.

During our Paris stay, I contributed costume designs for various continental revues, and designed most of the sensational theatrical gowns for which Miss Payne became famous. Mac was rapidly making a reputation doing portrait sketches and decorative illustrations.

I had always been more or less interested in composition, and had written numerous satirical songs for the amusement of my Parisian friends, and upon our return to New York I decided that English song literature would not be any the worse for a little added satire.

We decided to become publishers in a small way and see if there were any market for our particular brand of humor.

Our first publication, *Zoological Soliloquies*, was hardly off the press when Albert and Charles Boni offered to buy the copyright. We sold it, knowing that thereby our first collection would reach a larger public.

Concert singers, and concert programs are as a rule, noto-



"Widow, Mistress, Empress, Divorcee"



The Progenitors of Our Telephone Directory Smiths



Dictating the "Snappy Stories" of Francis First's Time

From Loose Lyrics of Lovely Ladies by Holland Robinson and Mac Harshberger. Reproduced by courtesy of Emilie Sarter

Seattle, I secured the place solely upon my nickel-in-the slot rendition of these two masterpieces.

As I was not quite thirteen years old at the time, the management saw fit to advertise me rather extensively, and I got on very well indeed.

Making her debut in this theater at the same time as myself was Nina Payne, since become the most celebrated American Revue Star in Europe.

The engagement at the *Odeon* was pleasant while it lasted, but the theater soon changed management, and a new policy of management was introduced, the house closed for remodeling, and I found myself minus an occupation.

I took the first engagement that offered itself, which happened to be a tour with an educated horse and six uneducated actors. We stranded after a few weeks and I returned to Seattle, where I met a lady who had at one time been a well known New York theatrical agent. She looked me

while fulfilling a year's contract in Tacoma, that I met Mac Harshberger.

He was attending the High School and employing his time after school hours in selling Czerny Studies to the local music students from behind the counters of Sherman Clay & Company. We had a great deal in common and became very good friends. He planned to study medicine as his life work, although he was very much interested in drawing and painting and had evidenced much talent in that direction.

I also became interested in drawing and painting, and in 1921 decided that I was finished with motion picture theaters. I came to New York with the intention of going to an art school, but shortly after my arrival, I received an offer to enter vaudeville with a former Ziegfeld star. I accepted, and we toured two full seasons throughout the eastern states. I wrote a great deal of our material and also designed the costumes and stage settings.

ously devoid of humor and we did not expect that any of our songs would ever reach the concert stage. However, they came to the attention of Mina Hager, an artist who is courageous enough to program the unhackneyed and the unusual, and she decided to try out the *Zoological Soliloquies*. Her success with them was the signal for other less adventurous ladies and gentlemen to try them.

Since the publication of *Zoological Soliloquies*, we have added several other volumes, written in somewhat the same vein, to our list of publications, and the circle of addicts has increased to such an extent, that being unable to take care of the business end of the publishing game ourselves, Emilie Sarter (the concert manager) has come to our rescue, and will handle our collections exclusively. For they are now appearing on concert programs from coast to coast, and even to the continent, for Pavel Ludikar sang *The Circus* at his concert in Prague at the opening of the present season.

REINALD WERRENATH BARITONE

Management: Wolfsohn Musical Bureau of New York, Inc., New York City

"SHE WAS



EMMA ROBERTS A CONTRALTO

SINGER OF SONGS, EVERY ONE OF WHICH WAS A GOLDEN NUGGET IN HER HANDS"

Management: Annie Friedberg, Fisk Building, New York

—Washington News.

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"The plain fact of the matter is that he scored one of the soundest successes of recent years, as far as vocalists are concerned. He was recalled again and again, and it was plain that his audience enjoyed every note of his singing. He has excellent tone quality, sound, straightforward intelligent voice-handling, plenty of variety, and no small degree of personal charm. His arias, one from Henry VIII, of Saint-Saëns, and one from Apolloni, are seldom heard, and offered the delight of novelty in addition to their exploitation of a good voice and an intelligent singer."—Robert Aura Smith, *Cincinnati Commercial Tribune*, Feb. 16, 1929.



"Frederic Baer greatly astonished many who had been present at the recital he gave last season at the Matinee Musicale. On that occasion it was observed that he had style and manner. It is not a heavy voice but is well toned and virile. Mr. Baer sings, too, with excellent taste and distinguished appearance. His music was an old Italian air from 'L'Ebreo,' by Apolloni, and the more familiar song from Saint-Saëns's 'Henry Eighth.' Like the program itself, Mr. Baer immensely pleased his hearers, who recalled him again and again."—Nina Pugh Smith, *Cincinnati Times-Star*, Feb. 16, 1929.

BAER

(BARITONE)

"ENTHUSIASTICALLY RECEIVED"

Cincinnati Post, Feb. 16, 1929

As Soloist with the Cincinnati Symphony Orchestra
under Reiner on February 15 and 16, 1929

THE ENQUIRER, CINCINNATI FEBRUARY 16, 1929

Frederick Baer's voice is full and resonant, one of luscious quality, smooth throughout its compass, which is considerably more than average. Method of tone production is irreproachable and the style admirable. An unerring dramatic instinct makes Frederick Baer an asset to the symphony concert. He has dependable control of the vocal resources at his command and consequently rare facility in shading. A fine intelligence and the resultant good judgment in the matter of interpretation makes his program contributions a source of keen enjoyment.

He sang the Saint-Saëns "Où Donc Comande" from "Henry VIII" and the aria "Fu Dio Che Risse" from "L'Ebreo," of "Apolloni." These served to reveal the extent of his art through contrast. The charm of the older music was irresistible. The power of the more modern impressive: Audience approval was unmistakable. It was deserved recognition of conspicuous vocal talent for Frederick Baer had manifested virtuosity of high order.

Fritz Reiner imparts fresh energy to the Schumann Fourth Symphony which...

—William Smith Goldenburg.

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Shall We Tell Singers the Truth?

By John Hutchins

Vocal Diagnostician

Not long ago a certain lady called my assistant on the telephone and stated that she had been recommended to John Hutchins as a vocal diagnostician and desired to arrange an appointment for a voice trial. A few days later she came to the studio to sing for me.

I had never seen her before in my life, and that occasion, incidentally, was also the last. She was rather inclined to be fat, possessed a homely, uninteresting face, and appeared to be somewhere between thirty-eight and forty-five years of age.

"Mr. Hutchins," this lady said, "I have been told by my friends that you are a specialist in analyzing and diagnosing the singing voice. My greatest ambition is to be able to sing professionally. Please give me your candid opinion of my voice. I do not want you to encourage or flatter me falsely. Will you not tell me the real truth? I would like to know from an expert just what my possibilities are for the theatre. You have taught several of my friends to sing beautifully and I will have confidence in your opinion of my voice, because I have seen the actual results of your instruction."

After this explanation she went on to tell me about the unpleasant surroundings connected with her position of stenographer, and how she hoped to be able to find something else to do for a livelihood. The woman explained that inasmuch as her salary was only thirty dollars a week, the cost of vocal training would mean a very great personal sacrifice. For this reason she desired to be certain that her voice was really worth cultivating. It was not very difficult to see that she was possessed of very moderate means.

Well, in any event, I heard her sing. There is a certain indescribable "something" that determines a singer. This "inherent potentiality" for song is possessed by everyone who can sing beautifully. It asserts itself even in little children. Essentially this is a gift of God. Years of voice lessons will not help anyone who has not "an ear for music." Unfortunately, this very ambitious woman did not possess the least bit of "musical feeling." Not only was the voice very metallic in natural tone quality but her entire manner of singing was unsympathetic. Moreover, as far as I could discover, the voice did not exhibit any evidences of previous vocal training.

How that woman loved to sing! One could easily see that her whole being was trying to find expression in song.

Unfortunately, it requires much more than simply an intense desire to be able to sing well. What could I tell her?

This voice brought to my mind a story that is told of a certain young lady who went to a professor for a voice trial. After singing a song the girl asked the maestro expectantly, "Oh, Sir, am I a soprano or a contralto?" The instructor shook his head sadly and replied, "I am very sorry to inform you Miss that you are not!"

Although I did not wish to offend this woman, her case was utterly hopeless. There was not any quality in her singing that would warrant voice cultivation. The mere fact that her voice was small in volume did not particularly influence my diagnosis. It could easily have been strengthened and by means of correct training made into a strong resonant organ. Moreover, the element of size did not enter at all into the question at hand. Her vocal apparatus produced tones that were not only strident in quality but often off pitch.

She was seeking the truth:

"I feel that you are not sufficiently endowed with natural talent to ever hope to be able to succeed in the profession as a singer," I told her. "My advice to you," I continued, "would be to put into a savings bank each week the amount of money that you might spend for vocal instruction. Later in life you will be able, perhaps, to provide yourself with many comforts that these singing lessons would deny you. Devote your energies to some other field of endeavor that would prove to be more fruitful."

She stared at me uncomprehendingly as if she could scarcely believe her own ears. I could easily see that my diagnosis had surprised and infuriated the woman.

"You certainly must be wrong, Mr. Hutchins," she exclaimed. "I did not tell you at first, but I am a pupil of Mr. 'X,' a very prominent New York singing teacher. During the past year I have taken two lessons a week and he predicts that I will make my fortune singing in opera."

"In that event," I replied, "Mr. 'X' has deliberately deceived you so as to encourage your taking lessons with him."

"But, Mr. Hutchins," she argued, "I have a feeling that singing is 'my calling.' In spite of what you say, some day I am going to sing at the Metropolitan."

This woman then begged me to give her lessons and explained that regardless of the personal sacrifice necessary she felt a "divine urge" to sing. Perhaps you will say that she was merely a fool. However, during my teaching career I have met many such individuals who do not possess the slightest amount of natural talent and yet feel certain that they are "God's chosen singers."

Her case is typical of a certain class of singing students. They are bound to sing and "sing they will" in spite of what anyone may tell them. It is almost incredible to believe that an individual will go to a teacher, acknowledging the teacher to be a competent judge of the human voice,

and then immediately argue and deny the truth even when given a correct vocal diagnosis.

There are some vocal studios that would be forced to close their doors if this type of student did not exist. One cannot always blame the instructor for giving them vocal lessons. Real talent is not difficult to recognize. However, much unhappiness results from encouraging individuals without "inborn ability" to study singing. It is my opinion that the entire career and success of a singer often depends upon the advice and counsel given by the very first instructor. The initial diagnosis is of paramount importance.

Dr. Dickinson's Lecture Recitals

An interesting contrast was furnished in two lecture recitals in Clarence Dickinson's annual series at Union Theological Seminary, on the two divisions of his theme, What Men Live By; Work, and Play. The Work program was virile and stirring; Play was gay as it should be, from its



DR. CLARENCE DICKINSON

colorful opening when Ukrainian children in national costumes sang four play songs; then the Lumberman's song, written in a Michigan camp and presented to Dr. Dickinson; and the Madrigals, fairy tale music, and national dance music played by Prince Mohiuddin on the Arabian Oude. The program had a certain nobility and dignity, the fine playing of their arrangement for four hands (organ) of Till Eulenspiegel's Merry Pranks (Strauss), by Charlotte Lockwood and Dr. Dickinson, and by John Barclay's noble singing of Hans Sachs' song in praise of art, following Dickinson's playing of the Dance of the Apprentices and leading into the singing of the Apotheosis of Hans Sachs by the Bruce Campbell Singers.

Besides Mildred Dilling, harpist, whose playing of the Tic Toc Choc (Couperin) made it irresistibly charming, the Work program enlisted the cooperation of Dan Gridley, a robust tenor, whose high tones rang out with ease and volume in the Cowboy song and Chanteys, and the Sword Song from Siegfried; and Margaret Keller, whose beautiful voice was heard to advantage in Forsyth's The Stranger, which she interpreted with simplicity and devotional feeling. The choral numbers on the program were sung by the mixed choir of the seminary—Man Born to Toil (Holst) and Schumann's motet for double chorus, God Doth Rule.

The National Playground Association of America has purchased five hundred programs of this recital series for distribution to every city that has a recreation centre.

Dr. Dickinson's Lenten Friday Noon Hour of Music at the Brick Church, New York, was resumed February 15, when Rossini's Stabat Mater was sung with Corleen Wells, Grace Leslie, Dan Gridley and Alexander Kisselburgh as soloists.

Dr. Dickinson dedicated the new Möller organ in the Old First Reformed Church, Brooklyn, with a recital on February 8, playing five Bach numbers, and numbers by Purcell, Rinck, Franck, Sinding, and the Intermezzo from his own Storm King symphony. Other activities include a recital on the new Skinner Organ at the University of Michigan, where Palmer Christian is the official organist; dedication of the new Estey organ at Hartsdale, N. Y. and recitals and addresses at Glens Falls, N. Y., and New Brunswick, N. J.

Klibansky Artist Scores in Vaudeville

Lottie Howell, artist from the Klibansky studio, is touring the country in a singing act (Keith-Albee theatres) with success. Said the Memphis (Tenn.) Press-Scimitar: "Lottie Howell, Alabama songbird, 'breaks in' on the program for her vaudeville baptism. Singing a wide range of songs with a voice that carries every note, she is a hit from the start." The Memphis Commercial Appeal stated: "Miss Howell has a lyric soprano with the flexibility of a coloratura. There are volume, range, sweetness and cultivation in her tones, and she received a flattering reception. Another paper commented: 'One finds little but praise for the singing of Lottie Howell. 'Tid just as soon kick out the other acts and listen to her sing all evening' said someone next to me." Still another journal reported: "Lottie Howell not only sings most attractively, but she also shows charming stage personality, which is important."

Anna Schaeffer Schorr, another artist from the Klibansky studio, touring the Wagnerian Opera Company, is receiving high praise for her beautiful performances of Sieglinde, Brunnhilde and Gutrune.

Irene Taylor and William Wiegler were successful in a concert on January 29 at the Chromatic Club in Boston; both received hearty applause for their beautiful singing, and had to give several encores.



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"Britain's Greatest Cellist" BEATRICE HARRISON

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Some Typical Press Criticisms

Beatrice Harrison is one of the world's finest violoncellists, achieving a big, rounded tone as powerful as a man might secure, and richly mellow. Her virtuosity is amazing.
—Washington D. C., Evening Star.

Beatrice Harrison's 'cello recital at Jordan Hall proves that this English musician fully deserves the praise lavished on her at home—an admirable 'cellist and musician of fine sensibilities.
—Boston Globe.

Her recital was a revelation of what a 'cello can express when technical power is combined with understanding and depth of feeling. Kodaly's prodigious Hungarian sonata gave Miss Harrison a chance to show her amazing technical equipment.
—New York Times.

With astonishing virtuosity, she played a Hungarian sonata by Kodaly for 'cello alone, in which the player had rich opportunities to display the most demonic devices of her technique, and she let off fireworks of dazzling splendor.
—Der Tag, Berlin.

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London, Symphonic Orchestra.
London, Queen's Hall Orchestra.
London, Albert Hall Orchestra.
British Broadcasting Company.
Paris, Philharmonic Orchestra.
Paris, Orchestre du Conservatoire.
Paris, Orchestre Pasdeloup.
Berlin, Philharmonic Orchestra.
Berlin, Symphonic Orchestra, (Blüthner).
Hamburg, Orchestra der Musikfreunde.
Lübeck, City Symphonic Orchestra.
Stuttgart, Orchestra Royale.
Leipzig, Philharmonic Orchestra.
Kopenhagen, Philharmonic Orchestra.
Malmö, Orchestra Society.
Warsaw, Philharmonic Orchestra.
Moscow, Orchestra Royale.
Kiew, Symphony Orchestra.
Vienna, Concertverein.
Prague, Philharmonic Orchestra.
Rome, Augusteum.
Florence, Societa Philharmonic.
Amsterdam, Concertgebouw.
The Hague, Oratorein Vereniging.
Brussels, Theatre Royale de la Monnaie.
Brussels, Palais des Beaux Arts.
Boston, Symphony Orchestra.
Detroit, Symphony Orchestra.
etc., etc.

RECENT APPEARANCES AS GUEST-CONDUCTOR

ROME

Il Messaggero

Of all the conductors who have appeared at the Augusteum—and there are a number of outstanding ones—no one has scored such a tremendous and unquestionable success as Georg Schneevogt.

La Tribuna

The Maestro Georg Schneevogt scored yesterday at the Augusteum a signal success. The audience was absolutely carried away by the force and enthusiasm of this great conductor.

L'Epoca

The Maestro Georg Schneevogt booked another great triumph at his second concert. He possesses superb qualities and his clear gestures convey plasticity to the Orchestra the expression of his great musicianship.

Il Popolo d'Italia

A numerous audience gathered in the Augusteum yesterday to pay one more tribute to the conductor who in his altogether too short stay with us has proved such geniality and glowing love for his profession.

Il Tevere

Georg Schneevogt conducted the fifth symphony of Tchaikowsky yesterday almost without rehearsals, as often happens. The orchestra followed him with great enthusiasm. He is an artist full of emotions, who finds all the beautiful secrets of such great works.

Il Giornale D'Italia

Yesterday we had again the great pleasure of hearing this outstanding conductor Georg Schneevogt. His conducting had the warm feeling—the force of expression and clarity in lines, which are so beautifully emphasized by his famous gestures.

BERLIN

Berliner Tageblatt

Professor Georg Schneevogt conducted the Philharmonic Orchestra last night before a crowded auditorium—his rendition of "Poeme d'Extase" from Scriabine and of Brahms' symphony in E Minor, brought the orchestra to its highest climax.

Berliner Börsen Zeitung

Professor Georg Schneevogt stimulates the orchestra to brilliant execution.

Vossische Zeitung

Georg Schneevogt gave us proof of his masterful conception in the command of the orchestral body in the works of Brahms and Scriabine.

12 Uhr Mittags Zeitung

Professor Georg Schneevogt is the ideal conductor for Brahms and Scriabine—His rendition and ability to draw out the fire from the soul of his orchestra are beyond expression.

Berliner Lokal Anzeiger

Professor Georg Schneevogt's success with the public comes from his spiritual conception and strong temperament.

Die Zeit

Professor Schneevogt brought the "Poeme d'Extase" of Scriabine to a wonderful climax.

PARIS

New York Herald, Paris

The Orchestre Philharmonique de Paris was conducted by Georg Schneevogt the Finnish orchestral leader, who is famous throughout Europe. I can only repeat on this occasion the praise which I devoted to this remarkable musician when he appeared in 1925 in Paris.—He is perfect master of the works which he conducts.

(Signed) LOUIS SCHNEIDER.

Paris Soir

Georg Schneevogt conducted l'Orchestre Philharmonique yesterday. We have seen many conductors succeed each other at the Philharmonie; but very few have given us such an impression of security—of comprehension and suppleness. We have rarely had the happiness of such a great and noble rendition of the overture of the Master Singers and of the fifth symphony of Beethoven.

(Signed) LOUIS AUBERT.

Le Gaulois

The fourth concert of "l'Orchestre Philharmonique" de Paris which the great Finnish conductor Georg Schneevogt conducted last night was the outstanding event of the day.

Again we have admired the matchless mastery of this great animator, who offered us renditions of remarkable amplexness. One cannot have a clearer notion of the movements and a better comprehension of the celebrated fifth symphony of Beethoven than Georg Schneevogt.

(Signed) PIERRE LEROI.

Chicago Tribune—Paris

People who do not like the "Pathetique symphony of Tchaikowsky," are warned not to go near when Georg Schneevogt presents it. His reading of that work is so inspired that you willingly abandon all former prejudices and take to liking it with gusto. Tchaikowsky composed from the heart, and it is with the heart that Schneevogt plays it. The way he maintained the relentless intensity of this mood throughout the symphony, was a magnificent achievement.

(Signed) IRVING SCHWERKE.

Le Figaro

Georg Schneevogt conducted the concert of "l'Orchestre Philharmonique" de Paris last night. Georg Schneevogt showed himself at his best in the rendition of the overture of the Master Singers and in the fifth symphony of Beethoven. He played this last work with clearness, precision, glamour and greatness.

(Signed) S. GALESTAN.

LONDON

Star

Georg Schneevogt, who has such a great reputation in Europe, signalized his debut in England at the concert of the London Symphony Orchestra at Queen's Hall last night. Haydn symphony was played with rare delicacy—there was tempestuous applause, and the last movement was repeated.

Daily News

A strange incident happened at the London Symphony Orchestra's concert at Queen's Hall last night, which was conducted by Georg Schneevogt. There had been a performance of a symphony of Haydn, in the last movement of which the orchestra gave an amazing display of virtuosity. The delicacy and precision with which they played were remarkable. There was a storm of applause, the result was that the finale was repeated.

The Times

Under Georg Schneevogt, the London Symphony Orchestra played last night at Queen's Hall. The Eroica, Haydn in G, the Overture to Freischütz, and York Bowen's Viola Concerto. The refreshing thing about Georg Schneevogt's playing is the absence of affectation. There was much playing of the very best.

Daily Telegraph

The readings of the orchestral program given by Georg Schneevogt were notable all along. The movement of the Eroica was admirable. It was a great concert conducted by a great artist.

EUROPE:—275 THERESIA STR., THE HAGUE—HOLLAND
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VICTOR BENHAM

Victor Benham is claimed by the press of Europe to be the GREATEST PIANIST EVER PRODUCED IN AMERICA.

He was born in New York in 1880 and became famous as a prodigy, touring America and Europe and playing with the Symphony Orchestras in 1892.

He studied in Paris until 1895 after which he made an enormous success throughout Europe and America.

From 1905 to 1914 he resided in New York, playing and teaching, after which he again returned to Europe where his success has been continuous.

Here are a few extracts:

BERLIN January 10, 1928

"ZEITUNG AM MITTAG"—Dr. Weissemann
"Benham re-established himself in the hearts of our musical public as an artist hors ligne. He is equally as gifted an exponent of Beethoven as he is of Chopin, Schumann or Liszt, a rare thing to find in these days of specialists."

BERLIN January 16, 1928

"TAGEBLATT"—Dr. Schmidt
"Benham's art is ripe and polished to the last degree. I have never heard a more perfect performance of the Schumann Concerto than that given by him."

VIENNA February 11, 1928

"FREE PRESSE"—Kornfeld
"I declared that Benham's Beethoven is unsurpassed by any other pianist, but since hearing him in Chopin and Schumann, I make the same comment in relation to those composers. The furor he created was richly deserved."

VIENNA February 12, 1928

"TAGEBLATT"
"Great was the enthusiasm caused by Benham's supremely beautiful playing, so full of poetry and finish, combined with a marvellous technique."

LONDON April 2, 1928

"THE TIMES"
"Mr. Victor Benham made a welcome re-appearance after his extensive concertizing abroad in which the Press is loud in its praise of his playing."

"Remarkable was the presentation of the 12 Etudes (Chopin) Op. 25; which excelled the best that has been heard in many a day."

LONDON April 17, 1928

"DAILY TELEGRAPH"
"Benham gave an orchestral rendition of the Etudes Symphoniques, carrying through the variations to a culminative triumph. The tone was enormous, but always noble, and the same can be said of his playing throughout the recital."

"He sounded the depths in the Sonata Op. 106, which fairly surpassed any given in recent years."

"SUNDAY TIMES"—Ernest Newman
"Benham's art is perfect. His playing is as the embodiment of all that is beautiful and comes from a deeply thoughtful and poetic personality. Nearly all he does is presented in the noblest way, and technique, tone and rhythm are of the greatest."

PARIS March 9, 1928

"JOURNAL DES DEBATS"
"Mr. Victor Benham struck me as being one of the greatest artists I have heard. He seems to combine all the essential qualities possessed by the elected few."

PARIS March 7, 1928

"LE TEMPS"
"Mr. Benham, the soloist, gave an inspired rendition of the Beethoven E flat Concerto, at once proclaiming his position among the greatest of pianists."

"There was the colossal manner of Anton Rubinstein which conquered us all."

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Marie Zendt's Song Arouses Neighbor

"My neighbor sings. Sometimes she sings me awake in the morning at an hour when all honest folk should be up and doing, but when I am engaged in my soundest sleeping," wrote Ashton Stevens, dramatic critic of the Chicago Herald-Examiner. "Some times she sings in the afternoon when I toil at my Remington Noiseless, and then I am so soulless as to wish that Mr. Remington had invented a mute for high powered sopranos, for I have found it difficult to compose these dry lines to an accompaniment of scales and arias."

"That my neighbor possesses a lovely voice, and sings beautifully never occurred to me until the other day, when my, and Chaliapin's friend, Dalmatoff, the Russian singing actor, came to see me. Her voice rose above our conversation and I was about to offer an apology, when Dalmatoff said, 'What a voice; it is as clear and mellow as a French horn, and how exquisitely she uses it; you are a lucky man to live next door to such delightful singing.' 'No singing,' I crudely answered, 'is delightful when a fellow wants to sleep in the morning.'"

"In the morning? Ah, that is different," Dalmatoff admitted. "All singing is bad in the morning. Once I went to Monte Carlo with Caruso. We roomed together. Every morning he waked me up singing at the top of his lungs. It was terrible. Heavens, said I to myself, people pay money to hear that madman roar. But by evening his magic had come back to me and he was again the fabled golden Caruso,



MARIE ZENDT

and every note was precious. I should think you and your neighbor would have some very pleasant hours in the evening."

"I regretfully informed Dalmatoff that in the evening I am never at home. But since he made me realize how well she sings, my neighbor's voice has had a more soothing effect on me, even in the morning. Perhaps the reader has noticed a certain gentleness that is creeping into my work."

When Mme. Zendt was shown the foregoing article and realized the commotion she had aroused in her neighbor's breast by her morning warbling, she wrote to him in apology and her reply evidently cast the proverbial oil on the troubled waters, for, says Stevens:

"I am in a fair way of knowing my neighbor who sings; she does not sing in the morning any more, and I am more eager than ever to make her acquaintance."

"What can I say but that I'm sorry," she wrote. "I did not see your interesting article about your noisy neighbor until after I had inflicted another hour of morning practice. You can appreciate the soul cry that welled up in the breast of the mighty Handel, when he wrote Oh, Sleep Why Dost Thou Leave Me? As I am going away on a concert tour soon, it might be of some solace to you to learn this music. We have so many mutual friends that I hope some day to have the pleasure of meeting you and apologizing to you in person for the discomfort I have caused you."

Vladimir Drozdoff in Recital

Vladimir Drozdoff, Russian pianist, appeared in recital at the New York Institute for the Education of the Blind, located on Pelham Parkway in New York on February 25. Mr. Drozdoff was assisted in one of his selections by his son, Paul Drozdoff, playing a second piano. In addition to playing several of his own compositions, Mr. Drozdoff offered numbers by Chopin, Gluck-Saint-Saens, Tscherepnine, Rebikoff, Liapounoff and Wagner-Liszt. Among his own compositions, Mr. Drozdoff played Scheherazade, which

is a reminiscence of the symphonic suite by Rimsky-Korsakoff, and his own arrangement of the Volga Boatman. A large audience received the program with warm applause. Mr. Drozdoff again displayed his exceptional technic, and his son's playing showed that he will be a worthy successor of his father.

Geza de Kresz to Conduct Master Classes at Austro-American Institute This Summer

The Musical Department of the Austro-American Institute of Education in Vienna will open on May 5 and continue until August 13. Geza de Kresz, member of the Hart House Quartet, will conduct the classes in violin.

Mr. de Kresz is enthusiastic about this work and feels that it is a source of great benefit, especially to American students. Prof. Dengler, head of the Viennese Institute, is untiring in his efforts to make American students happy and contented, and has a very efficient staff aiding him. He is making the best efforts to secure a notable faculty and already is assured that Schalk will carry the conductors' course, Grummer the cello course and a very important man is being secured for the piano course.

Mr. de Kresz feels that a great attraction to Vienna lies in the fact that the charges have been kept on the most moderate basis possible so that students even of moderate means will be able to take part. The Viennese populace, according to Mr. de Kresz, is also extremely courteous regarding foreigners, not considering them as subjects for fleeing but giving of their best in the way of board and lodging for reasonable prices.

The courses at the Institution will consist of three or four weeks each with about a fortnight pause between July 1 and 15 to allow pupils who are taking two or three courses to go to summer resorts or festivals, and are timed to end soon enough to enable students to go to the Munich or Salzburg festivals.

Mr. and Mrs. de Kresz have had a busy season in Toronto, Mrs. de Kresz being at the Toronto Conservatory. She will not take part in the work at the Vienna Institution as she is desirous of being free to take what pupils she can with her from Toronto and then devote the remainder of her time to her two little girls who are receiving their education in Europe and from whom the fond parents are separated during the winter months.

Mr. de Kresz feels much encouraged over the headway which has been made for good music in Toronto and Canada, and finds a great satisfaction in working with such successful results and in having appreciation extended to serious aims. However, Mr. de Kresz feels that there is still a great benefit to be derived from frequent trips to Europe, as interchange of ideas can only bring freshness and a fine stimulus all around.

Interesting Sidelights on Maazel's Playing

From time to time the MUSICAL COURIER has reported the remarkable success scored by Maazel on his tour of Europe, as witnessed by the statements of the press and by the joyous enthusiasm of an audience as a whole. It may be interesting, therefore, to relate at this time a few striking comments which were overheard at a recital given by Maazel in Paris.

"Maazel," said one lady, "reminds me of a daguerrotype. He is a quaint, picturesque figure, replete with eighteenth century atmosphere." And her companion agreed, adding, "he plays with charm and delicacy, dropping, as it were, strands of iridescent pearls from his finger tips."

At the same concert, these diverse remarks also were made: "He plays with too much brilliancy," and a heated rejoinder to the effect that "we need such Samsons at the piano to maintain the waning interest in this instrument."

To reconcile such contradictions as applying to one artist seems incomprehensible, but as another admirer concisely put it, "Maazel is true to his convictions and dares to be himself." And "himself" is a sensitive and complex being, whose music is so completely a self-expression as to reflect all his varied moods.

Pinnera Being Signed for Next Season

Seldom does a new artist have the number of engagements that have been booked for Gina Pinnera this season, with additional contracts being signed weekly. Now appearances for the soprano next season are en regle, the latest being in St. Louis, Mo., during the first two weeks in November, the exact date to be set later on.

"Without doubt we recognized in him an important artist whose most flattering Eastern renown is well deserved."—Milwaukee Herald.



FREDERICK GUNSTER

Tenor

Forwarding Address:
c/o Musical Courier
Steinway Hall, New York

Leila Troland Returns From Europe

The Valkyrie-like personality of Leila Troland is known to a large public of America, partially through her appearances as prima donna contralto of the Savage Grand Opera Company, as composer of Negro Spirituals, as composer of the brilliant piano solo, *Gardenia Waltz*, and singer before various clubs and societies, as well as over the radio.

Descended from a distinguished ancestry, closely related to the poet John Troland and to Dr. Leonard Troland, of Harvard University, hers is a definite personality. Among various clubs which have featured her in Spirituals are the National Opera Club, the Daughters of the American Revolution, the Drama-Comedy Club, all of New York, and she also had the honor of singing before the late President Harding, as well as at several New York State functions.

In May, 1926, she toured various radio stations in Europe, visiting Spain, Italy, Turkey, France and the British Isles, in which connection she says that the Latins greatly appreciated the musical qualities of the plaintive negro melodies. A tour around the world was followed by a stay in Italy, where she studied composition with Adolfo Bossi at the Milan Conservatory, who dedicated a beautiful Venetian barcarole to her; a diploma signed by him is among her treasures. Art objects gathered on her world trip are many, including a century-old painting from Italy, along with autographed photographs of leading international artists. *Il Teatro di Milan* printed a picture and gave a sketch of her in the March (1928) issue. *Radiario*, the leading magazine of the Italian radio world, also printed her picture, with interesting reading matter.

David Mannes to Begin Second Museum Series

On March 2 the first concert of the March series at the Metropolitan Museum of Art is to be given under the direction of David Mannes. This series will continue March 9, 16 and 23. There will be a lecture recital at 5:15 on the evening of each concert date in the lecture hall of the Museum by Thomas Whitney Surette. The programs of the concerts, for which no tickets of admission are required, will be as varied as they always have been in the past, and will no doubt be just as successful.

Annie Louise David Activities

Annie Louise David, harpist, who has located in San Francisco, Cal., has been enjoying a very busy season. A recent communication from her informs the *MUSICAL COURIER* that on January 31 she broadcast over station KPO with Marie Ravel, French soprano. The program listed modern French composers, and in the vocal numbers Miss David accompanied the singer. This recital brought another radio engagement of the same nature on February 17.

It seems that San Francisco has a wealth of musical talent and it has fallen to Miss David's lot to be the guiding hand of some of this young talent; the nine year old daughter of Phyllida Ashley, well known pianist, is considered by Miss David as a real harp prodigy who has only been studying four months and has accomplished about two years' work. Everyone who hears the child play is astounded at her talent and accomplishment. Another interesting student traveled all the way from Guatemala especially to study with Miss David. She happened to hear Miss David play a recital four years ago at a convent where the young lady was a student and then and there decided she would take up the harp with Miss David as soon as she finished her studies. Last summer she arrived in New York only to find that Miss David had gone to San Francisco, and she immediately left for the coast to take up her work there.

Alice Dillon is another young scholarship student in whom Miss David has high hopes and who will be prepared for a public recital and professional work in April. Then there is Kathryn Julye, studying with Miss David, who has just returned to California from the East and Middle-West where she had been concertizing, and she, too, will give a San Francisco recital in April. Prior to this concert-tour Miss David had presented her in a recital at which time the young artist gave a diversified program of vocal and harp numbers.

Marchesi Pupils Heard in Manchester

Manchester, England.—A splendid welcome was given Blanche Marchesi recently when she visited the Milton Hall for a concert by the Marchesi Singing Academy branch here. The large audience was also treated to an exhibition of Madame's delightful art when she sang a group of Schubert songs in honor of the centenary. Her fine technique was so acclaimed that she was obliged to give an encore.

The evening was a complete success in every way, the students taking part being from the advanced class and not too numerous to prelude anything but a notice of the event which is usual with students concerts. The co-operation of John Wills at the piano was an important factor in the concert's success. The songs were mostly of the classical school but there were some interesting examples of the moderns.

Ethel Davis, who has won a scholarship for Paris, gave a beautifully smooth version of Brahms' Sapphic Ode, revealing a full voice and intelligent musical sense. She is most promising. Nora Padmore, another artist pupil, rendered the difficult Liszt Lorelei with poise and finish, and Marjorie Lake distinguished herself in the Mozart alleluja, which well suited her voice and style. Emily Moss, in two Gluck airs, did not quite resist the inevitable tendency to sentimentalize. Kate Bean gave two of Dr. Arne's songs in charming style and Hanna Hudson put grace into her Schubert numbers.

The standard revealed by the students was generally high, both technically and musically, and proved that good progress is being made by a school that boasts of such artists as Muriel Brunskill and Astra Desmond as its former pupils. S. R.

Dudley Buck Studio Recital

Dudley Buck presented a number of his pupils in recital at his studio in New York, on February 13. Those who participated were Alma Milstead, Georgia Graves, Henry Moeller, Leslie Arnold and Dorothy Hoffman. Each of these artists were heard in a group of solo numbers, and the first four also gave two quartet numbers. Miss Hoffman, although still very young, revealed a soprano voice of great promise and sang with fine style. In fact, all of these artists are the possessors of beautiful voices, and their singing, both solo and ensemble, reflected much credit on their teacher.

They were assisted by Ruth Moeller, violinist, and Elsie T. Cowen, accompanist, who added to the pleasure of the program by their artistic playing.

Brooklyn Orchestra Society's Second Concert

On February 18, the Brooklyn Orchestra Society, Philip James, conductor, gave the second in its annual series of concerts at the Academy of Music, Brooklyn. The fact that many Manhattanites are included this year among the list of subscribers is in itself an endorsement of the work of the society, whose purpose is to "maintain a symphony orchestra in Brooklyn that is worthy of the city and its support." And the programs presented by Mr. James always are interesting and of high quality. This concert was no exception, the numbers given including a choral prelude of Bach, *Wie Glauben All' an Einen Gott*; Beethoven's second symphony; the Dream Pantomime from Humperdinck's *Hansel und Gretel*; Suite *Allegerienne* by Saint-Saëns, and the Schumann cello concerto—all of them capably played under Mr. James' able and artistic direction. In the Schumann concerto, the soloist was Leo Schultz, cellist of many years standing, who played with the same fine sense of musicianship and devotion to his art that have won him the high regard of his audiences in years past.

Luening Sonata Performed in Cologne

Mr. and Mrs. Otto Luening recently gave a program for the Literary-Musical Society in Cologne, Germany. Ethel Cood-Luening, with her husband at the piano, sang Lieder and arias in German by Bach, Mozart, Beethoven, Loewe, Liszt and Strauss. Particularly successful were three songs with flute for which Mr. Luening played the flute obligatos. He also played his latest composition, a sonata for piano, and the reception given to the work was most cordial. It is in form a free modification of the pre-classic sonata, but is in content extremely personal and in an American idiom. The success of the artists was so marked that they have

been invited to give a recital under the auspices of the Society early in March.

Among Mr. Luening's previous European appearances as flutist might be mentioned his debut in Munich at the age of sixteen in a concert for Princess Adelgunde and an engagement in Zurich at a Bach festival with Wanda Landowska at the cembalo. His activities in the operatic field and in composition have since temporarily prevented him from continuing his solo work.

Rudolph Reuter's Activities

Rudolph Reuter, pianist, has recently been engaged for a recital in Racine, Wis., for April 11. This marks the third time that Mr. Reuter will have played in that city, and he has made many tours through Wisconsin. On the occasion of his playing before the Federated Music Clubs of Wisconsin meeting at Milwaukee last Spring he met with an enthusiastic reception.

In Chicago he will play four joint recitals with Jacques Gordon, the last of these together with the Gordon Quartet. Mr. Reuter's season will not end much before the summer months. He will leave Chicago on June 28 for a short vacation before beginning his master classes in California on July 9.

Faculty Member of Ithaca Conservatory in Recital

According to a telegram received by the *MUSICAL COURIER*, Joseph Lautner, tenor, and member of the faculty of the voice department at Ithaca Conservatory, gave a "distinguished" song recital at the Little Theater, Ithaca, N. Y., on February 13. Mr. Lautner was in excellent voice. He gave his usual artistic performance and was enthusiastically received by the capacity audience, one particularly charming feature of the splendid program being two songs written for the tenor by his wife, Lois Wilson Lautner, who also presided at the piano.



KATHARINE GORIN

PIANIST

Has Appeared in Recital This Season in

LOWELL, MASS. - - - - - October 19
ANANDALE, N. Y. - - - - - October 22
BRYN MAWR, PA. - - - - - October 26
NORWALK, CONN. - - - - - November 17
COOPERSTOWN, N. Y. - - - - - November 24
SPRINGFIELD, MASS.,
AS SOLOIST WITH THE
SPRINGFIELD ORCHESTRA - - - - - December 4

NORTH ADAMS, MASS. - - - - - December 7
CONCORD, MASS. - - - - - December 11
EAST ORANGE, N. J. - - - - - December 30
WESTERLY, R. I. - - - - - January 7
POUGHKEEPSIE, N. Y. - - - - - January 9
PROVIDENCE, R. I. - - - - - January 17
FREEHOLD, N. J. - - - - - January 25
EXETER, N. H. - - - - - January 27

NEW YORK RECITAL, TOWN HALL, APRIL 5

Cooperative Artists—J. W. Cochran, Representative
Direction: Beckhard & Macfarlane, Inc., Fisk Building, New York

New York Concerts

February 18

Beethoven Association

The fifth concert, tenth season, of the Beethoven Association, Town Hall, February 18, brought a chamber music program of high class. The artists included Katherine Bacon, pianist; Hulda Lashanska, soprano; and the string trio, Toscha Seidel, Egon Kornstein and Evsei Beloussoff. The Beethoven trio in D opened the evening, and was played with the perfection one could expect from the combination Bacon-Seidel-Beloussoff; three recalls showed the appreciation of the large and truly absorbed audience. Miss Lashanska sang five Schumann songs in the original German text, her deep expression in Roeselein, the jubilant high A in Frühlingsnacht, and the impeccable Schumannesque style which prevailed bringing her well deserved recalls; Frank LaForge as accompanist was at one with the singer, a beautiful ensemble resulting. The final quartet in C minor, opus 15, by Fauré, had in it much interesting music, animated with a remarkable scherzo of original, short phrases, and a splendid finale. In this work, as well as in the opening trio, Miss Bacon shone, her piano playing having the authority which, through nature and vast experience, is hers. Cleancut scales and arpeggios, with light or ponderous octaves, pronounced rhythms, all came from her fingers with fluency and effect.

Sergei Barsukoff

Sergei Barsukoff, pianist, gave his second New York recital before an enthusiastic audience at Town Hall, on the evening of February 18. He played one of his own works, entitled Poème Sombre, and pieces by Bach, Brahms, Scriabin, Weber and others, including the beautiful Godowsky transcription of Strauss' Artist Life Waltz. At the end of the program there was the customary rush for the platform, and demands for encores.

Not only as a pianist but also as a composer Mr. Barsukoff proved himself to be a musician of rare skill and charm. His great clarity of technic and precision were most satisfying. He also showed power, combined with an unusual poetic sense. Altogether, he proved himself to be a player sure to interest musicians as well as the public.

February 19

Martha Baird

Having demonstrated at her first recital this season that she is a pianist of exceptional quality, Miss Martha Baird made a second appearance at Town Hall in the afternoon, which completely confirmed the first impression. Endowed with a correct musical taste, a live temperament, and armed with a technic that falters not the pianist was in every way equal to the demands of a program which contained: Bach's Italian Concerto, three Brahms Intermezzi, Schubert's F minor impromptu, the B flat minor sonata of Chopin and five Debussy pieces. Equally at home in the classic placidity of Bach, the broad sweep of Brahms, the romantic senti-

ment of Schubert, the poetry and passion of Chopin and the lyricism of Debussy, the recitalist dealt out a full measure of musical enjoyment to her appreciative listeners. Much applause and many floral offerings were her portion.

Luella Melius

A capacity audience greeted Luella Melius, coloratura soprano, at Town Hall on February 19—her first recital here in several years. Mme. Melius undoubtedly possesses one of the loveliest coloratura voices of the day. It is of naturally excellent quality, very flexible, and she sings on pitch, which is something for which to be grateful. A noteworthy feature of her singing is her extraordinarily beautiful and even scale. If at times, for some reason or other, Mme. Melius slurs or scoops a little, she never pinches or forces her top tones but sings with a generally easy, flowing tone. Mme. Melius' best singing was done in the difficult Et Incarnatus est of Mozart's C minor mass, given in true Mozartian style and with much tonal beauty. If the German group was not so much favored, the Bellini aria, Come per me sereno, from Sonnambula, was exquisitely sung, and brought many recalls and encores. One of these, Charmant Oiseau, did much to increase the audience's pleasure. So did that other showy piece, by Saint-Saëns, Le Rossignol et la Rose. Of the English group, Vesper Hymn (Old English) was sung with dignity, Griffes' Symphony in Yellow proved effective and Alberti's Robin, Robin, with coloratura embellishments, had to be repeated. Johannes Strauss' Waltz, with flute obligato, always a favorite, was finely done, and at the end the audience crowded about the stage and demanded extra numbers.

Mme. Melius has so much on the credit side of her artistic ledger that she may easily be ranked among the few worth-while coloraturas. She has style, finesse, and her interpretations are at all times interesting. Discarding the sensational, Mme. Melius impresses one as being an all around substantial artist who gives her listeners much to enjoy.

Mme. Melius was assisted by Solon Alberti, pianist; Brooks Parker, flutist; Pierre Mathieu, oboist, and Louis Letellier, bassoonist.

Lillian Benisch and Benno Rabinoff

The Barbizon recitals have become important musical events. Every two weeks Arthur Judson presents one or two prominent artists, and it happened that on February 19 Lillian Benisch, contralto, and Benno Rabinoff, violinist, were heard by an appreciative audience.

Mme. Benisch has already established herself as being the possessor of a very beautiful contralto voice, which she displayed at its best on this occasion in two groups of songs. The first contained that severe test piece, the aria of Gluck, Oh del Mio Dolce Ardor; it requires well sustained tones, good breath control, classic phrasings and a perfect sostenuto. These qualities Mme. Benisch possesses, and she makes the most of them; she was also very happy in her German songs by Strauss, for which the singer seems to have a particular leaning. Then she offered an English group, and here she displayed further admirable qualities. The little Condon lullaby was sung in an almost suppressed manner, the

CONCERT ANNOUNCEMENTS

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Wednesday evening, March 6, at 8:30 o'clock.

Song Recital by

AUGUST WERNER

Baritone

Winner of the Walter W. Naumburg Musical Foundation Prize

Pierre Luboshutz at the piano

(Steinway Piano)

Clorinda was intriguing, and then the singer rose to a big climax in Cadman's Song of Life.

Mme. Benisch impressed with a genial charm, and she has also developed an intimate manner with her audience, which is exactly what an audience wants. The result was that the listeners were in complete sympathy with her and followed closely her every nuance.

Mr. Rabinoff is a brilliant player; he has exceptional digital dexterity and a lilting swing to his work. He joined Mme. Benisch in the final number, Massenet's Elegie, delivered with sensitive ensemble.

Vittorio Verse accompanied the singer; she has studied with him, and for this appearance he came all the way from St. Louis to be of support to her. As he understands her work intimately there was perfect rapport between them.

Virginia Ruggiero

Under the auspices of the Washington Heights Musical Club, Virginia Ruggiero gave a piano recital in the Guild Hall, on the evening of February 19, and received much applause from a large and attentive audience. Miss Ruggiero began her program with Grieg's Sonata in C minor, a work that was evidently close to her heart and elicited her keenest sympathies. It was excellently played with all the poetic sentiment that Grieg's music demands, whether it be vivacious or dreamy. There was a group of Brahms further down on the program and this, too, Miss Ruggiero played with fervor and understanding. In an Intermezzo, a Rhapsody and a Caprice she gave Brahms his due with interpretations that were warmly emotional as well as scholarly. No less successful was the young pianist with some Chopin numbers, Liszt, Moskowski and Rubinstein, and various encores. A very pleasing recital, which brings to mind again the excellence of the work that is being done, and has been done in the past by the Washington Heights Musical Club, in making it possible for musicians entering upon an artistic career to be heard by sympathetic listeners.

February 20

Emilie Goetze

Emilie Goetze, a pupil of Ernesto Berumen, made her New York debut in a piano recital at Steinway Hall, and clearly demonstrated a quite mature talent, indubitable ability and admirable training. Miss Goetze is a descendant of a long line of musicians, and her early training was received from her father, Johannes Goetze. Miss Goetze's program was interesting, including numbers by Bach and Beethoven, a group of Chopin, and a final attractive list of pieces by Sapellnikoff, Pick-Mangiagalli, Grainger, Ireland, and the Strauss-Schulz-Evler Beautiful Blue Danube. The large audience showed its appreciation by enthusiastic applause.

February 21

Philharmonic-Symphony

(See review on page 7 of this issue).

Stell Andersen

Stell Andersen impresses one as being a pianist of the "grand style"; this was what we carried away from her recital at Town Hall, which many cordial persons attended. She looks the part, too, for she has a presence and manner which are arresting and quite compelling, and an altogether classic figure.

Miss Andersen further plays with great poetic beauty; she is sensitive to the minute details of such beauty and has a facile ability for conveying these impressions.

In contrast to this she is also capable of extracting a very rich and sonorous tone from her instrument, which is backed by a solid power and a keen understanding of just where this quality will serve her well and where it will not. For this reason she scaled the heights in the Liszt sonata in B minor which requires just such differentiations.

Her Brahms and Chopin numbers were played with a broad musicianship.

Haarlem Philharmonic

For its fourth musicale of the current season, the Haarlem Philharmonic Society offered Kathryn Meisle, contralto of the Chicago Civic Opera; Frederick Jagel, Metropolitan Opera tenor; and Nikolai Orloff, pianist—a combination of high quality.

Mr. Orloff opened the program with a Brahms rhapsody and the Rondo Capriccioso by Mendelssohn, later playing a Chopin group. A superb artist, it is little wonder he ranks among the best. He has a beautiful tone, enough technic to enable him to do remarkable things; his phrasing is delightful and his interpretations varied. The audience gave him a warm reception.

Mr. Jagel, the young American tenor who is forging ahead rapidly, proved that in concert he is as effective as in opera. In good voice and spirits, he opened with O Paradiso from L'Africaine, followed by Der Tambour and Trunken Mussen Alle Sein by Wolf. His second group contained the Preislied from Meistersinger; Rim of the Moon by Houseman and At the Postern Gate, Branscombe. Mr. Jagel revealed his rich and vibrant voice admirably, clear diction being an added asset.

Mme. Meisle, who has been said to have one of the best contraltos of the day, quite lived up to that statement. It is

(Continued on page 21)

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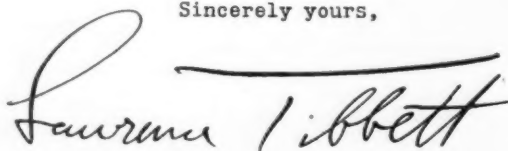
Gentlemen:

Attention Mr. Leo Edwards

You are to be congratulated upon your choice of Geoffrey O'Hara's "Guns" as one of the first songs to be issued by your newly created Recital Song Department. I have introduced it to my repertoire with great success this season.

It is a man's song, with all of the virility and appeal that this phrase signifies. It offers free rein to the singer with dramatic power and emotional breadth. All in all, "Guns" should resound throughout the music world for many months to come.

Sincerely yours,



PHILIPP SCHARF

American Violinist

A FEW COMMENTS ON HIS RECITALS IN EUROPE



GERMANY

In compositions by Kreisler, Tartini and in the Lucia Fantasy for violin alone, Philipp Scharf evinced most remarkable artistry. [Frankfurter Zeitung.] (Concert tour with Chaliapin)

BUDAPEST

Philipp Scharf is a highly gifted artist. His very opening number, César Franck's Sonata, clearly revealed the winning violinistic qualities; his warm, sweet tone, noble phrasing, depth of expression and unfailing technique. His program, which was both taxing and tastefully chosen, met with brilliant success which manifested itself in storms of applause and numberless recalls. [Neues Pester Journal.]

ITALY

Scharf played an unusually interesting program, giving a fine account of his brilliant artistic gifts. The sold-out house gave unmistakable signs of its enthusiasm by vociferous applause after each number. Paganini's Witches' Dance was performed with electrifying bravura. [Il Progresso, Milano.]

VIENNA

A sensational success! What tremendous bravura, what grandiose conceptions, what beautiful cantilena! An artist of the very first rank! [Der Tag.]

Philipp Scharf is today without doubt one of our greatest violinists. He commands the grandeur of a Bach Sonata as perfectly as the graceful vitality of the St. Saëns Concerto. [Neuigkeits-Weltblatt.]

A most notable violinist. Fritz Kreisler is apparently his model: it is Kreisler whom he follows in the finesse of his bowing, the evenness of his technique, the balance of temperament and elegance. [Neue Freie Presse, Dr. Korngold.]

PARIS

The playing of Philipp Scharf gave us the most complete satisfaction. . . . a true musician. [Comoedia.]

He held the attention by qualities worthy of praise. . . . an appealing musical gift [Gaulois.]

He has a fine technic, ease of execution, force and sentiment. [Le Figaro.]

His tone lacks neither vigor nor charm. [L'Intransigeant.]

POLAND

It is safe to predict world fame for Philipp Scharf. His concert was one of the most beautiful of the season. [Slowo Polski, Lemberg.]

A brilliant European reputation had preceded the newcomer. Scharf's success last night was overwhelming, many encores being enforced by the hearers. Scharf's big and noble tone, his deep musicianship and dazzling technique make him a violinist of the very first rank. [Kurier Lwowski, Lemberg.]

Mr. Scharf has just given a successful New York recital at Carnegie Hall

TO WHOM IT MAY CONCERN

I hereby certify that Philipp Scharf has been a pupil of mine from July, 1925, to September, 1926, and has finished his studies on the violin in an exemplary manner.

Mr. Scharf is a talented violin virtuoso who possesses a finished technic and a large and beautiful tone, and his playing is characterized by temperament and matured musical understanding.

He has thoroughly learned my method, and I am able to highly recommend him as a soloist and a teacher.

Done September 3rd 1928

Prof. Alexander Tansman

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MECHANIZING THE ARTS

By Glenn Dillard Gunn

[This article is from the pen of Glenn Dillard Gunn, well known Chicago pianist, pedagogue and authoritative musical writer. He was for many years the critic of the *Chicago Examiner*, and previously held the same position on the *Tribune* in that city. Although Mr. Gunn's views, on radio, as expressed in his present article, do not entirely coincide with those of the *MUSICAL COURIER*, nevertheless they deserve presentation in order to stimulate discussion and to eradicate the faults, if they exist, which Mr. Gunn attributes to the methods of projecting music mechanically and over the air. Perhaps we might now hear the answer from the radio experts and those artists who believe in the ethereal music.—The Editor]

In the midst of a successful presidential campaign based on the slogan of prosperity, the American world was mildly shocked to learn that seven thousand actors were walking Broadway, jobless. The actors being more vocal than the musicians—strange as that may seem, insisted upon telling their troubles to the world, though there is little evidence that it benefited them greatly. But the news, equally grave, that in Chicago alone, five thousand musicians had been out of work for two years evoked no response from the public.

The actor is out because of the movies, more especially the talking movies. The musician is out because of the radio, the vitaphone and similar contrivances. Being out he presently will stay out. One orchestra via the air can replace a thousand dance orchestras—if the reception is good. The New York Symphony Orchestra, broadcasting with the persuasive ballyhoo of its gifted conductor, can satisfy the appetite of thousands for all the good music they can appreciate, and more.

The small town concert series is a thing of the past. Answer, the radio. The Chautauqua circuit is steadily growing narrower. Answer, the radio again. The great cities have not yet been affected. But, if this situation continues for another decade, there will be no more musicians and fewer actors. No nation can have an artistic life if it will not support the artists. Nor is the demand of the large cities alone enough to absorb a supply of artists sufficiently numerous to provide that reservoir of trained talent from which the great artists presently emerge.

There are two factors in the development of the artist—his own talent and industry, and the public which he addresses. Without contact with his public the artist cannot grow. There are lessons which he can learn in no other way—a perfectly obvious statement, since all speaking arts are essentially arts of address. Where are the young artists to learn these lessons? Not on the radio. For, the great weakness of that invention as a source of experience, on the part of the performer and enjoyment on the part of the listener, is that there is no personal contact between them. This fact alone will, in time, destroy the radio as a means of purveying music. My only fear is that the radio will first destroy the love of fine music. Let no one

be deceived. Not only is the vital element of personal contact absent in listening to music via the ether, but the transmission is imperfect both at the microphone and the receiving set. I sat recently in the broadcasting room while a performance of the Chicago Civic Opera was being put on the air, and heard the singing returned from New York by wire and put on the air by a Chicago station.

Every artist in the cast was, naturally, well known to me as to all his characteristics. Yet, I constantly confused the voices of Lazzari, a great bass, and Formichi, an equally great baritone, because either was too powerful to be transmitted by the microphone and both had to be tuned down by the experts at the switchboard until every typical quality had been refined out of the tone and nothing was left but pleasant sound. The impression of the listener may have been agreeable but it was bound to be far different than the actual performance.

All the world has suffered by an effort to democratize art. The artistically inexperienced believe that they want great art and are sufficiently naive to accept the assurance of the radio publicity to the effect that they can get it without the inconvenience of attending public performances of opera and concert. The radio undertakes to provide it by employing great singers and instrumentalists, though the experts must know that a performance by Kreisler will have no more effect intrinsically on the air than that of any musical violinist who can play in tune and with good taste.

There are those who insist that there is such a thing as a "radio personality." Announcers get paid for it and maybe soon singers, especially those with little voice. But, for the instrumentalist who depends for the projection of his personality on inflections far more subtle, the radio can only be an obscuring medium. The pianists are fortunate. Their instrument will not broadcast perfectly, just as it is the most difficult to record. So they escape. The orchestras, however, are greatly in demand by the uninitiated who fancy they can distinguish the various choirs and even the individual instruments, whereas, it is often impossible to differentiate between the trumpet and the violin.

The plain truth is, that the radio smells of the can. All music mechanically reproduced or transmitted has this drawback. The worst is probably the vitaphone and similar contrivances for here there has been all manner of alteration—the sound wave having been transformed into a light wave and back into a sound wave. This is something for scientists to marvel at, but as a source of musical enjoyment, it approaches close to absolute zero. This contrivance having banished the orchestra from the theater now seeks to compete with the spoken drama with results so terribly inartistic that it seems destined to defeat its own purpose. If it does not, it will only be by reason of the vast increase of the percentage of morons in our population.

It seems, in turn, only fair to let the public school system have a monopoly in this undesirable industry of defeating



LAWRENCE
TIBBETT,

baritone, who is winning new laurels with Geoffrey O'Hara's masterful song, *Guns*.

and repressing the child's natural impulses toward cerebration. They have almost perfected the method of mechanized education. "Learn a formula and let it do your work," is their happy solution for training the mind.

This is tragic enough. But, to pursue the adult when he has escaped from the school room and to dull his intelligence further in the name of art is a commercial crime that calls for something drastic.

I have nothing to offer save the reflection that art is an aristocratic manifestation. It is addressed to the spiritual aristocrat who may be a person of slight consequence in the world of science or finance but who, nevertheless, holds the salvation of the human race in his keeping. Let him lead the revolt against this impossible thing—art by machinery. For, it is impossible on the face of it, a self evident absurdity, that no person of real culture or insight will submit to. Unfortunately, it has caught the whim of the multitude and the artist has lost his public.

But he may quite shrewdly regain it by insisting that his art is too fine a thing to be cast upon the winds or preserved in the celluloid reel and projected through a can. Let him become exclusive and the public will want him.

Torrens Pupil in Concert

Hildreth Martin, basso, artist-pupil of Mrs. L. A. Torrens of New York, and member of the Ionian Quartet, sang Virgil Thomson's *Capital Capitals* with the Ionian Quartet at the Copland-Sessions concert of modern music held at the Little Theater on February 24. The members of the Ionian Quartet are: Harold Dearborn, first tenor; Frank Hart, second tenor; Baldwin Allan-Allen, baritone, and Mr. Martin. In addition to his work with the Ionian Quartet, Mr. Martin is also basso with the Symphonic Singers and at St. Patrick's Cathedral in New York.

Ernest Davis for Lindsborg Festival

Ernest Davis, tenor, has been engaged for the Lindsborg, Kans., Music Festival to be given this spring. He will be heard as soloist in the Bach St. Matthew Passion and also in a performance of *The Messiah*.

Edwin Hughes



—in solo recitals

"Buoyancy and verve."—*New York Sun*.

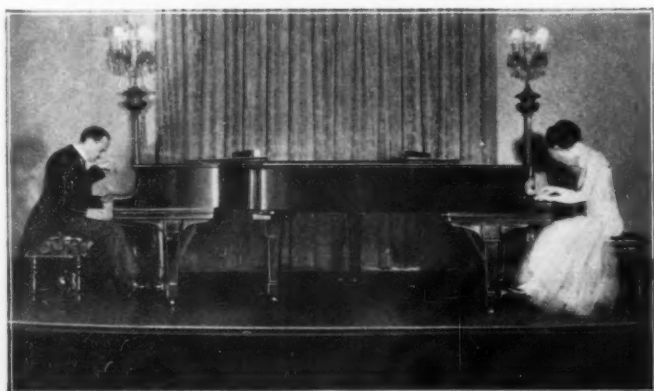
"Crisp, sparkling execution."—*New York Evening Post*.

"Played brilliantly and with remarkable power."—*New York Evening World*.

"His high attainments place him in the front rank."—*New York Morning Telegraph*.

"Intelligence, dignity and a fine technical competency."—*New York Times*.

Edwin and Jewel Bethany Hughes



—in two-piano recitals

"Perfect accord and noteworthy brilliance."—*New York Herald Tribune*.

"Sureness, poise and rhythmic charm."—*New York Evening World*.

"Coupled pianism of high degree."—*New York American*.

"Imposing depth of tone."—*New York Sun*.

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Dr. Rodzinski Scores in Rochester

Artur Rodzinski, associate conductor of the Philadelphia Orchestra and also of the Curtis Institute, recently appeared as guest conductor with the Rochester Philharmonic. He was most cordially received by the public and press.

Said the Times-Union of his conducting: "Dr. Rodzinski, who was given a most cordial reception, showed himself to be a conductor of authority and definite musical convictions, which he is able to impart to his men. He is quiet and unostentatious on the stage. In the short space of two rehearsals he secured excellent results, especially in the program's opening number, the overture, which the orchestra played with delightful appreciation of its romantic quality and with admirable tonal balance. Dr. Rodzinski's reading of the Symphony was along the line of Romain Rolland's observation that Franck's moods are far from being full of unvarying peace and calm and that he was not always 'The devout mystic, perpetually serene and rapt.' His performance was marked by great energy and a keen sense of climax. Dr. Rodzinski closed the concert with a sonorous and eloquent performance of the Tannhauser overture, which roused the audience to enthusiastic applause."

Stewart B. Sabin, in the Democrat, wrote a lengthy review of the merits of Dr. Rodzinski's work, part of which follows: "He gave most admirable service, proving that courtesy does sometimes work out a reward; Cincinnati earnestly requested the Philharmonic's management to lend its orchestra Eugene Goossens this week. And this was done with the result of bringing here a young conductor of dynamic personality who won promptly the regard of his players and devoted service from them; and likewise a most cordial reception by yesterday's audience of the performance he conducted. . . . Dr. Rodzinski's wisdom became evident in his program."

The General America Journal was also favorable. It said: "He gave a brilliant performance yesterday afternoon, and he had selected difficult music for his Rochester debut. The thing that struck us most forcefully about Rodzinski's conducting was its vitality. He had the orchestra well under his control at all times, and they responded well to his wishes. He is not a conductor who has eccentric or exaggerated movements in conducting, but his every gesture has a meaning. As a matter of fact, we liked his leadership of the Rochester musicians about as well as we have liked any of the few guest conductors that have been brought in. . . . The orchestra played the symphony extremely well, and Dr. Rodzinski was called back several times by the enthusiastic audience. . . . The Oberon overture is always a welcome addition to any program. It is full of graceful melodies, and the orchestra and conductor played the piece exceedingly well. The final number, the Tannhauser overture, with its familiar song of the pilgrims and its Venusberg music, brought to a conclusion what will stand out as one of the finest of the matinee concerts by the Rochester Philharmonic Orchestra."

Students' Concert at Leefson Conservatory

PHILADELPHIA.—Advanced students of the Leefson Conservatory of Music of which Julius Leefson is director and head of the piano department, gave a recital in the New Century Club auditorium on February 8, before a large audience.

All of the artists gave evidence of real talent, displaying fluent keyboard technic with a minimum of physical effort, and producing tone of real beauty, which can only be the result of careful training. This was evident from the work of Elizabeth Anne Hutchison, child pupil, to that of Margaret MacDowell Coddington, a member of the faculty of the Leefson Conservatory, and also Philadelphia correspondent of the MUSICAL COURIER.

Miss Coddington's playing of the Chopin waltz in A flat major, opus 42, was an excellent example of finished phrasing, clarity, and tonal beauty, while her interpretations of Albeniz' Seguidilla and Brahms' Rhapsodie in E flat major further revealed her pianistic art. She was recalled several times.

While all of the students played well, of outstanding excellence was the work of Albert Legnini, winner of the Delaware County Junior High School medal, who opened

the program with Corelli's Gigue and a Woltenhaupt number. Especially well done also was the playing of Oscar Eyerman in Toccata by Paradies and Liebestraum No. 2 by Liszt; of Elizabeth Lloyd, in a group of three numbers by Bach, Brahms and Mendelssohn; and Theodore Paxson, in Scarlatti's Capriccio and Schumann's Bird as Prophet. Eugene Tkacz, violinist, displayed real ability in the first and second movement of Bruch's concerto in G minor.

M. A. T. H.

Haensel & Jones to Manage Hughes Two-Piano Recitals

Haensel & Jones announced Edwin and Jewel Bethany Hughes in their well known two-piano recitals on the season of 1929-30. That there are today so few artists to associate themselves in the two-piano recital it not due, as some aver, to the poverty of the literature. From the time of Bach, composers have written for two-piano ensemble, and there is a wealth of original and colorful material to choose from, not counting the works that are constantly being added by our present day composers.

But this literature is in great part unknown to the general public, owing to the very few concert artists of the first rank who have combined their talents in this field. The all-important factor of temperamental affinity, the necessity

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for the delicate welding of two personalities into one—one in hand, in heart, and in brain—have made the problem of association a difficult one. Only when such affinity is met with can there possibly be that completeness which places this art above the common level of mediocrity.

In Mr. and Mrs. Hughes, however, one finds this rare gift of mutual understanding. Their art is a weaving of sensitive feeling upon an invisible two-fold loom, and in consequence their music flows in a richly variegated tapestry of sound and color. With each succeeding season their recitals have brought them an ever increasing host of followers.

Virginia M. T. A. to Convene in April

The tenth annual convention of the Virginia Music Teachers' State Association, which will convene jointly with the Virginia Federation of Music Clubs at the State Teachers' College, Fredericksburg, Va., April 8 to 12, promises to be one of the outstanding Association affairs among Virginia educators.

The first day of the convention, April 8, will be occupied by the Music Teachers' Association in presenting the third annual Virginia State Board examinations for private teachers of applied music, under the supervision of the standing

certification board. This part of the program is offered as a result of a cooperative plan between the V. M. T. S. A. and the State Board whereby private music teachers, either through examination or recommendation by the certification board, may secure certificates of professional recognition bearing the stamp of the Commonwealth and the signature of the State Superintendent of Public Instruction.

At the same time, the Virginia Federation of Music Clubs will conduct the State competition between junior, student and young artist singers and musicians, as well as choral competitions between glee clubs from the various colleges and universities of the State.

A list of well-known artists and educators who will be heard during the balance of the week includes the names of John Powell (pianist), Tertius Noble, Hollis Dann, George Gartland, and Mrs. Edgar Stillman Kelly (President of the National Association of Federated Clubs).

Praise for Buffalo Symphony

The admirable work of the Buffalo Symphony Orchestra, Arnold Cornelissen, conductor, continues to attract new admirers. The Courier-Express of December 14 commented in part:

"The Buffalo Symphony Orchestra, with Arnold Cornelissen, conductor, and Gustav Tinlot, the concert violinist, as soloist, gave a delightful concert in the Buffalo Consistory auditorium last evening before a good sized audience. The program was one of fine arrangement and opened with the overture, Fingal's Cave, by Mendelssohn, a work of shimmering tonal color and invested with the searching appeal of the composer's impressions of the beauty of the Celtic islands which he visited in his early youth. Mr. Cornelissen gave a reading of admirable restraint and poetic charm, and the orchestra responded with sympathy and lovely tonal quality."

"In the fascinating Capriccio Espagnol, by Rimsky-Korsakoff, the orchestra gave a brilliant performance, the work of Jan Wolanek, the new concert master, being a special feature in an incidental solo, which was played with a beautiful singing tone. This offering won enthusiastic applause for both Mr. Cornelissen and the members of his orchestra."

"Oriental Episode played for the first time and composed by a gifted young Buffalonian named Columbus, who is studying instrumentation with Arnold Cornelissen, won a special tribute, and the composer was called to the stage to share the honors. It is a modern bit of writing, the principal theme given out by English horn and clarinet with gong accompaniments."

"Symphonic Poem, Les Preludes, by Liszt, was the outstanding orchestral number in which the orchestra under Mr. Cornelissen's spirited conducting played with rich, sonorous tone, imposing style and dramatic projection of the poignant theme, and which elicited rounds of applause."

"Gustav Tinlot, former concert master of the New York Symphony Orchestra, under Walter Damrosch, was the soloist and played the Bruch Concerto No. 2, op. 44 with the orchestra with a refinement of style, a silvery tone and the artistry of the ripened musician. Smooth legato, clean-cut phrasing and sustained beauty of tone made this a delightful performance in which the orchestra gave admirable support. In a group of small numbers, by De Falla and arranged by Kochanski, the gay elemental Spanish spirit imbues each one in modern setting, and Mr. Tinlot won such success that he was recalled with enthusiasm for an encore. Mr. Cornelissen at the piano for this group played charming accompaniments."

Hellenic Festival

Dr. Melchiorre Mauro-Cottone conducted the Hellenic Festival, International House, New York, February 16, he having also written a prelude and interlude for the affair. Artists appearing in it were May Myrta, in scenes from Iphigenia, with orchestral accompaniment; Marguerite Myriald, soprano, and Anna Mulinos, in modern Greek songs; Demetrius Vilan in Spartan dances; Sophie Walska and Panos Sworonos. A large audience listened to the program, which was elaborate and difficult to follow. Dancing followed.

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Schelling Conducts Own Symphonic Poem in Boston

Leginska's Triptych for Eleven Solo Instruments Has Boston Première—Sixth International Music Festival—Sanroma, Hankins, Barsukoff, Levine, and Others in Recital
—News of the Week

BOSTON—Probably the only symphony orchestra in the world which is composed entirely of women—certainly the most celebrated—was heard in concert Sunday afternoon at Jordan Hall. It was the first recital in Boston this season of Ethel Leginska's much-traveled aggregation. Once more this gifted and popular woman led them to success, herself present in the roles of pianist and of composer as well as conductor, before an audience which nearly overflowed the auditorium. In Mendelssohn's Concerto for Piano, Opus 25, in G Minor, Leginska—to no mere spectacular effect—took the piano part while she conducted. It was a beautiful piece of work; the Concerto itself is lovely, and the orchestra gave it in perfect tempo, with Leginska not losing anything of finish in the task of indicating this in the intervals of her own playing. The Overture to the Magic Flute was an auspicious introduction to the orchestra's quality, for music melodious and sensuous is the sort at which they are most apt. Dvorak's Symphony from the New World accordingly closed the entertainment in appropriate fashion. The part of the program awaited with most impatience was the Boston premiere of a Triptych for Eleven Solo Instru-

ments by Leginska herself for violins, viola, 'cello, bass, piano, flute, oboe, clarinet, bassoon, and horn. These carry between them and in various combinations, a burden of alternate woe and striving which finds a spiritual resolution in an Allegretto molto ritmico con humore,—proving, one might suppose to be suggested, that the ardors of genius and temperament need not be wholly unselfconscious. The attitude of the audience throughout the afternoon indicated unequivocally the sentiments which the announcement of an early reappearance of the energetic Leginska would arouse.

SANROMA

Jesus Maria Sanroma brought fame to the name of Porto Rico long ago. In Boston the way was prepared for his concert on the afternoon of Sunday, February 17, by his previous appearances with the Symphony Orchestra. He no sooner took the stage at Symphony Hall on this occasion than it was apparent that he was among not only friends but enthusiastic admirers. It was necessary for him to rise to the applause several times before he was permitted to begin. Once the concert was under way Mr. Sanroma played with

that brilliance and sympathy which have become bywords in his connection. Schumann's Davidsbündlertanz were exquisitely performed. Danse, by Lopatnikov, Der Jongleur, by Toch, and Honegger's Cahier Romand were novelties for this continent, their effect enhanced by the fact that under Toch, Sanroma has carried on special study. Three fascinating Sonatas by Padre Antonio Soler were charmingly played and were received with great favor. It almost goes without saying that his selections from Albeniz's Iberia brought down the house. Encores were demanded from the beginning to the end of the regular program by the crowded house, for which this first recital by the artist since his return from his two years' sojourn in Europe, was decidedly an event to be remembered.

SIXTH INTERNATIONAL MUSIC FESTIVAL

Practically a capacity house was on hand at Symphony Hall for the Sixth International Music Festival Sunday evening. Swedish and Norwegian Male Chorus, and Finnish, French, German, Latvian, and Italian Mixed Chorus competed for the prizes presented (in the absence, enforced by illness, of Governor Allen) by Lieutenant-Governor Youngerman. At the same time the Prize Polish Lira Chorus and the Armenian Chorus, precluded from the competition by reason of earlier triumphs, were present as guest-choruses, and contributed much to the success of the evening's entertainment. Judged the victors by a triumvirate of Messrs. Malcolm Lang, Randall Thompson, and Albert W. Snow, were the Lithuanian Young People's Chorus, the Swedish Viking, and under the distinguished leadership of Mme. Ip-polite, the Italian Melodic Club. The Community Orchestra, assembled from the High Schools of this vicinity, lent color under the baton of Mr. Russell Ames Cook, while an Ensemble Chorus of 350 voices, Mr. Wallace Woodworth, Conductor, furnished the support of the community singing. The Festival was under the auspices of the Community Service of Boston, Inc., and the Women's Municipal League, as well as co-operating organizations. The event is one yearly looked forward to by hundreds.

SCHELLING CONDUCTS HIS MOROCCO WITH BOSTON SYMPHONY

Schelling's Symphonic Poem, Morocco, was given for the first time in Boston by the Boston Symphony Orchestra at its concert this week, with the favored artist himself present to read it to his own satisfaction. To the satisfaction of the audience also, need it be said; for colorful, exotic, appealing in the sheer force of its tonal exploitation, it is yet removed from the trivial and the conventional far enough to merit all the commendation inferred in the epithet "refreshing." The approval of the listeners was wholehearted.

ELSIE LOVELL HANKINS

A long, interesting, and varied program enabled Miss Elsie Lovell Hankins to try out a multitude of contralto felicities at Jordan Hall Tuesday evening, February 19, on an audience which was overjoyed to listen to her. More than smooth, what Keats called a "soother" voice it would be hard to imagine; and its volume filled the hall with ease. What Miss Hankins made of Handel's usually monotonous little Come And Trip It, gave a foretaste at the start, of what was to be expected as the evening progressed and the artist acclimated herself to the unfamiliar surroundings; the first song of the second group, Franz's Im Herbst, drew a merited round of applause which began as a burst but continued as a reverberation. When Cui's La Fontaine de Tsarkore-selo was over, the enthusiasm of the audience required a repetition. As the last group was reached the singer showed in songs by Robinson, Carpenter, and others, that the technic which served her needs so perfectly in the more classical numbers had not by any means told the whole of the story. Unquestionably it was one of the all-round most satisfactory solo recitals given at this hall for some time. It remains to be said that with Beatrice Warden Roberts at the piano, Miss Hankins provided the capping-stone for an unmarred performance.

SERGEI BARSUKOFF

A recital of genuine pleasure was heard on Thursday evening, February 14, when the young Russian pianist Barsukoff played Bach and Brahms, Chopin and Liszt, Scriabin and Prokofieff, and one of his own compositions. This recital, deferred from last November owing to illness, satisfied a good deal of curiosity which had been aroused, for Barsukoff, a pupil of Busoni and protégé of Rachmaninoff, is also the holder of a medical degree from Kiev. After hearing his performance, one is hardly surprised to learn that at the Conservatory of Music of the same city, he became the youngest full professor in Russia. His shadings were finely drawn and his feeling for rhythm unstilted. The best appreciated numbers of his uniformly well received program were the Aufforderung zum Tanz (Weber-Tausig) and Kunsterleben (Strauss-Godowsky). His own was an intriguing exposition of modern idiom.

BOSTON CIVIC SYMPHONY ORCHESTRA

With Joseph Wagner conducting in an evocative vein, the Boston Civic Symphony Orchestra, an amateur organization, excited a lively sense of satisfaction in its hearers at Jordan Hall on Thursday night. There was little in the calibre of the performance to suggest the amateur, nor was there anything compromising about the choice of selections. Weber's Overture to Oberon led off, good imaginative music, given with color. Handel's Organ Concerto No. 4 in F found the orchestra in full swing, with Harold Schwab as soloist contributing his part with spirit. Coleridge-Taylor's Hiawatha Ballet, Borodin's On the Steppes of Central Asia and Boellman's Fantasia Dialogue for Organ and Orchestra pleased greatly, but the crest of the interest was reached with the conductor's own Divertissement, a remarkably well constructed piece of instrumentation.

MISS WINER WITH PEOPLE'S ORCHESTRA

On Sunday, Mr. Theophil Wendt and his People's Symphony gave at the Hotel Statler ballroom their finest exhibition of orchestral musicianship since the beginning of their season. Miss Winer, a youthful exponent of the Mathey system, played Grieg's piano concerto with a display of finesse in which understanding and the ability to put it into practise were equally evident. Beethoven's Overture to Coriolanus and Dvorak's Symphony No. 4 in G Major were given readings admirable in every respect, and the lively Ballad by Chadwick, Tam O'Shanter, maintained the same high level.

SONYA LEVINE

With few of the insufficiencies and all the virtues of a newcomer to the concert-stage, Sonya Levine, violinist, held



ALTON JONES

PIANIST

Wins Unanimous Acclaim of New York Press in Town Hall Recital, February 13, 1929

"His performance of the Schumann sonata was nothing short of superb; the two Brahms intermezzi and a Schubert impromptu were marvels of delicacy, clear articulation and melting tone."—N. Y. World.

"Mr. Jones had already taken his place among the best pianists in this city, and last evening's performance but added security to the enviable position he holds here. Clarity, fastidious taste, fine musicianship and ease of manner were shown in his playing of the Schumann sonata. His whole reading was poetic and gave artistic pleasure. He played the Schubert and Brahms works with sensibility and taste, and his fluent smooth finger technic served him well here as it did elsewhere. He disclosed indeed a quite captivating charm of mood in Chopin's E Major Etude. His tone was of high merit and never went beyond the piano's legitimate limits. On the whole this was one of the best piano recitals of the season."—N. Y. Sun.

"His exacting program showed him to be a serious artist of keen musical insight, taste and interpretative response, his tone is exceptionally varied and his technic has speed without loss of clarity and brilliance without sacrifice of artistic outline."—Leonard Liebking, N. Y. American.

"Received a greeting of personal warmth from an audience that followed with delight his musicianly performance of the Schumann sonata. The music was well chosen, well played and closely listened to. The silent house was moved to applause of a singularly hearty sort as the player turned from the romantic opening to the sonata's quieter moods, in which again he held attention, while the brilliant final rondo was interrupted by hand-claps before its close."—N. Y. Times.

"A thoroughly competent technique, vigor and considerable interpretative ability; his playing gave an impression of his sureness while he was able to wax impassioned without obscuring of detail."—N. Y. Herald Tribune.

YOUNG PIANIST WINS APPLAUSE

Alton Jones Plays Superbly in Annual Recital at the Town Hall.

By HERBERT F. FRYSEN.

IN Alton Jones, who gave his annual recital at the Town Hall yesterday evening, the younger generation of American pianists boasts one of its brightest ornaments. Always a player of brilliant promise and soaring accomplishment, the growth of his art now seems to have quite outstripped prophecy.

This art is at once poised and strong, admirable in continence, drenched in beauty. Behind its controlled power, its sweep of line, its fine sobriety and, its profoundly moving expressions may be readily discerned the graces of a cultured mentality and the flowering of a richly fraught and sensitive nature.

Mr. Jones was completely and magnificently master of his means last night. Even the most sanguine could hardly have anticipated the surpassing musicality of the rendering he gave Schubert's Impromptu, op. 90, No. 1, and Brahms's G minor Ballade, or his imaginative and consummate capturing of their every inner rhythm, their subtlest pulse and vibration. And Schumann's tormented G minor sonata emerged from beneath Mr. Jones' evocative fingers cleansed, rapturous, resurgent—a resplendent and victorious re-creation.

N. Y. Telegram.

"His Brahms and Schubert were the high-lights, with Mr. Jones playing at times brilliantly and with gorgeous and opulent tonal effects."—Brooklyn Times.

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forth at Jordan Hall on Wednesday night, February 20. Those virtues, of brightness in tone, eagerness in phrasing, and imagination, were rounded out with noticeable maturity in the matter of actual technique. A Dvorak Waltz attracted most attention in her well-balanced program.

DALIES FRANTZ

Dalies Frantz, in his Boston debut on Monday evening, February 18, had opportunity to reveal his considerable mechanical abilities in Weber's Rondo, Perpetual Motion, and his more delicate musicianship in pieces by Schubert-Godowsky and Liszt. Jordan Hall resounded with applause after the former number, following which the evident warmth of his audience called forth from Mr. Frantz a masterliness in his art, and a confidence to go with it, which would have done credit to a veteran.

HALL-JOHNSON CHOIR

This group, whose renown has even now passed beyond the bounds of fugacious interest into an extensive admiration, was heard in this city Saturday afternoon at Jordan Hall. Their sincerity is the premiss of their art, on which is built an edifice of acquired polish and inherent sympathy developed to the last degree. The worth of this art of theirs substantiated its growing appreciation on this occasion. The spiritual is not their only forte, but their facility with such in both its humorous and its deeper aspects, stood out as a distinguishing characteristic, and numerous encores prolonged the entertainment.

B. M. F.

Smallens Conducts Philadelphia Orchestra

His Appearance as Guest Leader Creates Fine Impression—Levitzi in Recital—Kathryne Ross Scores Success With Philadelphia Grand Opera Company—Reception for Sevitzy

PHILADELPHIA, PA.—For the Philadelphia Orchestra concerts of February 15, 16 and 18, Alexander Smallens filled the post of guest conductor. Mr. Smallens is well-known here as the fine conductor of the Civic Opera Company, having held that position for the last six seasons. The program was extremely interesting, opening with Berlioz' *Le Carnaval Romain*, to which Mr. Smallens gave a spirited reading. Following this number came the Lalo *Symphonie Espagnole* for violin and orchestra. Albert Spalding, as soloist, did some remarkably fine playing. His tone is beautiful, ranging from the greatest delicacy in the *Scherzando* (one of the loveliest of the four movements) to the richest depth in the *Andante*. His technique is, of course, unquestionably fine, as shown especially in the *Rondo*. His recalls were numerous and insistent.

Till Eulenspiegel's *Merry Pranks* was read and played with all the prankishness this humorous number evokes; next came Debussy's *L'Après midi d'un Faune*, so entirely different, harmonically, atmospherically and melodically. William M. Kincaid, flutist, played the solo parts exquisitely and received personal recognition at the close; Stravinsky's *Suite from Petrouchka* was splendidly read and played with all its delightfully amusing features well brought out. Mr. Smallens excels in rhythmical feeling and a minute attention to detail, which, however, is never so minute as to drag the tempo. He was very enthusiastically applauded at the end of each number, and especially at the close of the concert.

MISCHA LEVITZKI IN RECITAL

Mischa Levitzki, noted pianist, appeared in recital on February 10 in the auditorium of the Young Men's and Women's Hebrew Association, before an immense audience. A perfection of pianistic technique enables Mr. Levitzki to use it simply as a medium through which he achieves truly inspirational interpretations. The audience of some 1500 people instinctively knew the real artist, as shown by the spontaneous and thunderous applause which greeted him. Mr. Levitzki's program was composed of three groups, the first—Organ Prelude and Fugue (A minor—Bach-Liszt); Gavotte by Gluck-Brahms; Sonata, No. 2 by Beethoven, a Chopin group, and a Waltz by Levitzki; the Juggleress by Moskowski; Debussy's *Arabesque No. 1*; and the *Blue Danube* in the Schulz-Evler arrangement.

Particularly notable were the Bach and Beethoven numbers, the Chopin Etudes and Impromptu and the *Blue Danube*. After each, Mr. Levitzki received an ovation, responding at the close of the program with several encores, so insistent and clamorous was the applause. The interpretation of the Bach number will remain a long time in the memory as one of unusual beauty and insight.

PHILADELPHIA GRAND OPERA COMPANY

The Philadelphia Grand Opera Company presented Mascagni's *Cavalleria Rusticana*, followed by the French Ballet, Versailles, on February 14, in the Academy of Music.

Kathryne Ross, so well remembered for her successful appearances with this company, took the part of Santuzza admirably. Her voice is rich and vibrant, while her development of the tragic role was all that could be desired. The beauty of her voice was especially enjoyed in the aria, *Voi lo sapete*.

Josef Wolinski, from the Warsaw Opera, made his American debut in the role of Turiddu, exhibiting a voice of wide range and pleasing quality.

Giuseppe Martino-Rossi, as Alfio, both sang and acted well throughout. Eunice Harper was a duly coquettish Lola and sang with a voice well suited to the part. Jane Clark made a very acceptable Mamma Lucia, in spite of the fact that she substituted for Berta Levina at short notice.

The chorus did exceptionally fine work, both as to tonality and spirit. It was some of the best choral work that has been done here this season.

Artur Rodzinski conducted with a fine understanding of values, scoring the usual success with the well-loved *Intermezzo*.

The Ballet Versailles (given by the Littlefield Ballet company) which followed the opera, was delightful from every standpoint.

RECEPTION FOR SEVITZKY

A reception was held at the Art Alliance on the afternoon of February 15, following the Philadelphia Orchestra concert, for Fabien Sevitzy, conductor of the Philadel-

phia Chamber String Simphonietta and members of the orchestra. Many of Philadelphia's representative people, both musically and socially were present.

A special feature of the reception was the first public presentation of a Quintet by Frances McCollin, Philadelphia composer and pianist. The Quintet is a charming composition and was beautifully played by Alexander J. Thiede (first violin), Dayton H. Henry (second violin), Sam Rosen (viola), B. Gusikoff (cello) and Dorothea Neebe Lange (piano).

Mr. Sevitzy was pleasingly heard in a short speech.
M. M. C.

Brahms Chorus to Give Bach Passion

The Brahms Chorus of Philadelphia N. Lindsay Norden, director, will give a performance of the Bach St. John Passion in the First Presbyterian Church, Philadelphia, on March 28, assisted by an orchestra from the Philadelphia Orchestra. The soloists will be Elizabeth Harrison, soprano; Maybelle Marston, contralto; Bernard Poland, tenor and Nelson Eddy and Lester R. Paton, basses. Rollo F. Maitland will preside at the organ and Roma E. Angel at the piano.

American Academy of Dramatic Arts Matinee

The fifth matinee performance of senior students, American Academy of Dramatic Arts, Hudson Theater, February

15, brought two plays, beginning with *Gloria Mundi*, which had to do with patients in an insane asylum. The queer, creepy atmosphere had equally important roles, played by Diana Bonnor, Augusta Miner, Agnes Moorehead, and Frederic Handrich; Frances Kain and Frank Ray had minor parts. The *Romantic Age*, a comedy, proved Vivian Mac Gill very charming; Melva Morehouse, talented; Kenneth Williamson and Myra Bates, likable. Others in the cast were Frank Ray, Lois Michel, Frederic Handrich and Sheila Hunt.

Nettie Snyder Going to California

On March 1 Nettie Snyder will leave for Hollywood, Cal., where she will teach and have a special class for motion picture actors and actresses who wish to perfect their voices for the "talkies." Mrs. Snyder has already had many requests for bookings, and indications show that she will be kept considerably busy.

Activities of Eugene Scudder

Eugene Scudder, tenor, has been engaged to sing the Crucifixion at St. James' Church in Fordham, New York, on Passion Sunday, and again at the All Saints Church of Great Neck, New York, on Good Friday. Mr. Scudder has appeared in concert, opera and oratorio and is recognized as a very promising young artist.

Paul Reimers Sings Before Brilliant Audience

Reveals His Art in Varied Program



At the John Golden Theatre, Sunday Evening, January 27, 1929

New York Times:

"Mr. Reimers achieved effects of distinguished beauty by the rare refinement of his phrasing, his excellent diction and his intelligent interpretation of the texts. His command of a smooth legato unbroken by vibrato or the clear enunciation of the words, and a skillful use of the mezzo-voice made his interpretations a model of the intimate type of singing for which he is best known."

N. Y. Staats-Zeitung:

"The day before yesterday one admired the delicate, graceful and flowing art of Paul Reimers in the well attended Golden Theatre. He sings with such virtuosity and yet so unobtrusively. For many years Mr. Reimers has been chosen as one of our favorites in the realm of lyrics, enchanting by the silvery quality of his voice and the emotional power of his interpretation. An enthusiastic audience showed its appreciation by generous applause."

New York World:

"Paul Reimers, tenor, who has been absent from the local concert platform for some years, reappeared in recital at the John Golden Theatre last night. His diction, of course, was admirable; also the clear phrasing and delicacy of his pianissimo."

New York Sun:

"Paul Reimers, tenor, gave his first song recital here, after an absence of several years, last evening at the John Golden Theatre. He keeps well within the lyric field of song as he conveys to his hearers an appreciation of each song he gives which is well imbued with its composer's purpose. His work last night was beautifully finished. He was heard by a brilliant audience of large size."

New York Herald Tribune:

"Mr. Reimers' quality of tone, with artistic style and well schooled production, remains pleasing. His interpretative ability and command of nuance and the clarity of his enunciation in various languages played prominent parts in an unusually effective performance."

New York American:

"Paul Reimers, tenor, whose handling of text, music, mood and voice-manipulation, include him in the list of our best interpreters of concert-song, gave a well attended evening recital at the Golden Theatre, where he created atmosphere keenly artistic with a varied program."

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Mario Corti Presents Pupils and Plays at Casa Italiana

Mario Corti, who left the States on February 21 to resume his work at the Santa Cecilia Academy in Rome, presented several pupils at the David Mannes School where he was especially engaged to conduct a particular course in violin.

Those who participated in the recital displayed a decided advancement in their work, so that both Mr. Mannes and Mr. Corti felt highly gratified. The concerto for two violins by Vivaldi was played by P. Fantelli and J. Bonamolo; the Viotti concerto in A minor was performed by J. Biondi; Mr. Fantelli then gave a solo group, which included the Ferrari Minuetto, Veracini Largo, and the Pugnani Gavotta Variata, while J. Lamagra offered the Spanish Serenade of Carnevali, the Guarneri Dreaming, and Fiorillo's study in A major.

At the Casa Italiana on February 16 Mr. and Mrs. Corti gave a program of Italian music of the seventeenth and eighteenth centuries, which comprised the Tartini sonata in E major, harmonized by Respighi, and numbers by Porpora, Viotti, Veracini, Pugnani, De Rossi and Chiabran. Mr. Corti displayed a beautiful, warm yet limpid tone, a wealth of emotional fire and a sensitive musical appreciation. He was feted by his many admirers and had to add several encores.

Estelle Lieblich Studio Notes

Beatrice Belkin, coloratura soprano of the Roxy Theatre, was guest artist at station WEAJ for the American Light Opera Company, on February 10; she sang the role of Madame Hofer in The Impresario, by Mozart. She also sang during the Everready Hour on February 19.

Jessica Dragonette, star of the Philco and Hoover Hours, appeared at a concert given by the Orpheus Club of Springfield, Mass., on January 24, with success. Vernon Jayson, baritone, sang over station WEAJ on February 15. Aileen Hare, coloratura soprano, was soloist at the Rubinstein Concert on February 19. Rosemary Pfaff, soprano, appeared in Boston, beginning February 2, at the Paramount Theatre, for one week.

LISA ROMA



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Maurice Ravel.

Criticisms of NEW YORK RECITAL,
JANUARY 13, 1929

"Distinction and youthful charm."
—N. Y. Times.

"Combines musical art and intelligence."
—N. Y. American

"Pleases Guild Theater audience."
—N. Y. Herald Tribune.

"Born under a lucky star. . . Correct ideas of interpretation."
—N. Y. Eve. World.

"Advancement in her art. . . Increasing skill and finesse. . . Taste and understanding of mood. . . Creating atmosphere of charm and color."
—N. Y. Sun.

"Style, grace, and tonal felicities. . . Excelled many of her distinguished colleagues in the treatment of lieder. . . Few can sing Ravel as she."
—N. Y. Morning Telegraph.

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Baldwin Piano

Marcella Swanson, soprano, is playing in the new show, Boom Boom, which opened on January 28. Dorothy Miller and Alan Ray sang a group of German songs over station WHN on February 4, on the New York Matinee Musical program.

Carolina Segrera a Promising Singer

Every now and then on the musical horizon there comes the promise of a new talent; sometimes it develops into a light which radiates the entire musical firmament; sometimes it appears, flickers and then fades, and again it hardly appears at all.

When such a conservative musician as Cesare Sturani says that the young Cuban soprano, Carolina Segrera, who is now studying operatic roles with him, promises to develop into a truly great artist, one pricks up his ears and listens. Maestro Sturani even goes so far to say that the beauty of Miss Segrera's voice, her talent and charm, should take her to artistic heights "comparable to Bori's."

Miss Segrera came to the States a few months ago. She has sung in several concerts since then and at each appearance has created a most favorable impression. Next month Miss Segrera will appear in a joint concert with Richard Crooks at Atlantic City and that in itself is a sign of ability. Richard Crooks is one of the popular tenors of the day and



CAROLINA SEGRERA,
soprano, in private life, Mrs. Everett Marshall, who is studying with Cesare Sturani. (Photo by Underwood and Underwood.)

to compete with him at the fashionable resort could not be done by one not sure of a reasonable success.

Carolina Segrera is one of those personalities who immediately ingratiates herself. She has that comely grace which is irresistible, and a goodly amount of beauty. The gods have been indeed kind to her and it is with interest that those interested in her progress and advancement are watching the day when she will be acclaimed. Under the guidance of Maestro Sturani that day cannot be far off, for he has a knack of bringing out the best that there is in a singer, and one is quite confident that there is a lot in Miss Segrera to be brought out.

Hallie Stiles, of the Opera Comique, is coaching some roles with Mr. Sturani, and his vocal artists are also actively engaged. Anna Turkel, dramatic soprano, has had some successful guest performances on tour with the San Carlo Opera Company; she is also singing in concert. Mary Rose Walsh recently closed an engagement with the White Lilacs Company and will soon be heard in another new show. Lucky Finkle and Lucy Levine are starring in Jewish light opera in New York. These are only a few of the many Sturani artists who are singing in various capacities with great favor.

Ignaz Friedman to Concertize Here Next Season

George Engles, concert manager of New York, announces that Ignaz Friedman will return for a concert tour of this country during the season 1929-30. He will arrive here early in October to remain until January, during which time his engagements will include a tour to the Pacific Coast.

Mr. Friedman recently concertized in the Scandinavian countries. While in Norway he was honored by having the King and Queen attend two of his recitals. The pianist is now in England. On May 1 he will begin a tour of South America, consisting of thirty-five concerts.

Four Concerts Within a Week for Baird

Martha Baird, pianist, fulfilled four engagements within one week, when she played at the Harcum School, Bryn Mawr, Pa., on February 15; at Town Hall, February 19, in her second New York recital on her present short tour of this country and twice in Providence on February 22, in the afternoon at a private concert and in the evening at the Wheeler School. Immediately following her Providence appearances, Miss Baird left for a tour of the West. She plans to return to New York the end of March.

Mme. Lucienne Radisse's Brief Visit

Mme. Lucienne Radisse, of France, who is known as Europe's flying cellist because she travels by airplane between Paris, London and other cities to fill her engagements, recently arrived in New York on the French liner, De

Grasse, to fill one broadcasting date and one private appearance. She expects to visit America again next season for a protracted concert tour. Mme. Radisse was guest of honor at a dinner on the steamer, given by Captain Rene Pugnet of the De Grasse, as she lay in port here. The fair cellist delighted the assembled guests by her exceptional playing and the charm of her personality.

Ednah Cook Smith "A True Artist of Merit"

Ednah Cook Smith, contralto and teacher of Pittsburgh, recently appeared as soloist at a concert given in Phoenixville, Pa., at which time she was referred to by the Daily Republican of that city as "a true artist of merit." In elaborating on this statement, the critic of this paper declared that Mrs. Smith has a rich and colorful contralto, which she uses with an ease and a clarity of expression that is winning, and she also has the faculty of enunciating



Photo by Kuby-Rembrandt
EDNAH COOK SMITH

clearly and effectively without losing the essential quality of the music. Mrs. Smith was called upon to give several encores, which further added to the admiration and approval of her audience.

Genet Compositions Heard

Marianne Genet, American composer and pianist, recently was guest artist at a joint program given by the Round Table and Victorian Clubs of Mansfield, Ohio.

Florence MacDonald, pupil of Mme. Charles Cahier and well known musically in that city, was heard, with several of her pupils, in a number of Miss Genet's compositions, while the composer herself assisted at the piano. The songs programmed included The Maiden and the Weathercock; At Night on the Terrace High; Invocation of Isis; a song cycle, consisting of Love Touched Me With Infinite Wing, The Wind Blows Over the Violets, I Dream at Set of Moon, and Comes Ecstasy; A Canton Boat Woman; The Peacock Screams Upon the Wall; Lotus Blossom, and My Love Is a Blossom, Heigh O. All of these numbers were well received, while Miss Genet's presence at the piano added much to the interpretation of her compositions.

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New York Concerts

(Continued from page 14)

a gorgeous organ, rich and of a beautiful mellowness; she employs it with taste. Her top notes are free and ringing and she is indeed an artist far above the average. The audience seemed to think so. She sang songs by Haydn, Purcell, Saint-Saëns, Rachmaninoff, Gretchaninoff and Meyerbeer. The accompanists were Solon Alberti and Harold Spencer.

Guy Maier, Dalies Frantz, Ethel Hauser

A concert for young people of all ages was given at Steinway Hall on February 21 by three pianists, Guy Maier, Dalies Frantz and Ethel Hauser. The program which was accompanied by interesting, informative and often humorous remarks by Mr. Maier, consisted partly of music for two pianos, partly of piano solos played by Mr. Frantz, and partly of music for three pianos, this latter being the Siciliana and Finale from the Triple Concerto in D Minor by Bach. The two piano part of the afternoon, played by Mr. Maier and Mr. Frantz, included a number of pieces arranged for two pianos by Mr. Maier—Bach's Inventions, Schumann's Scherzo, a Chopin etude and so on. Mr. Frantz played music by Grainger, Godowsky and Tchaikowsky, the Godowsky music being his beautiful arrangement of Schubert's Wanderer, and the Tchaikowsky, his extraordinarily dramatic Dumka. Among the most interesting offerings of the afternoon were Maier's arrangement of two Chopin studies, the Butterfly Study and the Black Key Study, played on two pianos at the same time, and the three little pieces by Stravinsky which reveal in an extraordinary manner the genius as well as the technical command of this great modernist.

The entire recital was highly entertaining and artistic. There was a good-sized audience and a great lot of applause.

February 22

Institute of Musical Art

The sixteenth annual students' concert of the Institute of Musical Art was given at Carnegie Hall on the evening of February 22, with the orchestra of the Institute conducted by Willem Willeke, assisted by Grace Rabinowitz, pianist, and Aaron Hirsch, violinist. The program consisted of a symphony by Mozart, concerto for piano and strings by Bach, Scheherazade by Rimsky-Korsakoff, Spohr's G minor concerto for violin, and the Euryanthe overture. The playing, both of the orchestra and of the soloists, was exemplary, the students showing extraordinary skill. One feels that they are already well developed young artists whose public appearance is by no means premature and are far more interesting than the usual students' recital. Mr. Willeke shows himself a master hand in directing the young forces under his command, and gets results that are truly astonishing.

Biltmore Musicales

The final concert of this season's Friday Morning Musicales at the Biltmore, under the direction of R. E. Johnston, attracted a large audience on Washington's Birthday. The artists were: Richard Crooks, tenor; Santa Biondo, lyric dramatic soprano, and Antoni Sala, cellist.

Mr. Sala opened the program with two numbers by Granados and Sammartini, making a favorable impression. He revealed a good tone and facile technique, later playing a Bach arioso and Popper's Vito. The audience received him cordially.

Miss Biondo came next in La Mamma Morta from Andrea Chenier (Giordano) in which she established herself as a young singer of more than usual promise. She has a voice of great richness and volume; sings with taste and feeling, and intelligence marks her interpretations. Moreover, she has been well schooled by Enrico Rosati, who was also at the piano.

The Ballatella from Pagliacci was also finely sung and the audience demanded extra numbers. In the closing duet from La Bohème with Mr. Crooks the voices blended admirably.

Mr. Crooks, he of the beautiful tenor voice and genial personality, selected two operatic arias for his first contribution: Recondita Armonia from Tosca and Mi Par d'Undire Ancor from Pearl Fishers. His delivery of these quite stirred the audience who recalled him repeatedly. Mr. Crooks was in excellent voice and sang with fineness of style and in the shorter songs he was equally delightful. These included: Clorinda (Morgan), Ah, Sweet Mystery of Life (Herbert) and Ah, Love But a Day (Protheroe), as well as several encores. Rudolph Gruen was the accompanist.

Jesus Maria Sanroma

A pianist of truly refined instincts and execution is Jesus Maria Sanroma, who, before a good sized audience played

a program principally of modern music at Town Hall on February 22. Beethoven's sonata in E flat, and three small works by Padre Soler were the only exceptions, these introducing the program, in classic poise and self-contained spirit. Pieces by Lopatnikoff and Honegger were played (labeled "first time in America"), but showing no predominant genius, whereas Ernest Toch's Der Jongleur was so much liked that it had to be repeated. Two Albeniz pieces, genuinely Spanish, were played in gentle, poetic interpretation, and Schumann's Davidsbündlertänze, placed last on the program, showed the pianist in fine variety of tone and touch; during the course of his program he added seven encores, some of them Spanish music.

February 23

John Powell

John Powell bowed to New York—or New York bowed to John Powell—at Carnegie Hall on Saturday afternoon, when the pianist gave his first recital in what seems to have been many seasons. His program opened with the Vivaldi Concerto Grosso, which was played with sympathetic sincerity and in broad classic fashion. Then came the Liszt Sonata in B minor. The sonata, a Titan of piano literature, calls to the fore every resource of the artist brave enough to bring it to the concert hall. Mr. Powell made of it a stupendous monument of sound and color, and so sensitive was he to its changing moods, to its flashes of color, that the audience was swept along with him on the very crest of emotion to the work's climax, and brought back with him to its



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tranquil close. It was then that the audience belonged to Powell. The very virility of his performance, and interpretive individuality made it great, and were proof enough that he is surely one of our day's foremost pianists.

Three Country Dances of Beethoven were fresh and lovely things, filled with gay abandon, and a quaint wholesomeness, and then he played his own Banjo Picker, which showed him to be quite as sensitive and sincere a writer as he is a pianist. The program closed with an amusing and colorful version of the Turkey in the Straw by David Guion. There were smaller works of Schumann and a Chopin Scherzo, too. And many encores at the close of the program.

Yelly d'Aranyi

In her second recital of the season, at Town Hall on Saturday afternoon, Yelly d'Aranyi gave further evidence of the qualities that have won her a prominent place among violinists of her sex. Starting with the customary classic offerings the recitalist gave dignified and stylish interpretations of Vitali's Chaconne and the E major concerto of Bach. Next came Schubert's Rondo Brillant in B minor, which was followed by pieces by Hubay, Bartok, Nin and De Falla. Her colorful style, temperament and brilliant technical powers provided much to enjoy and to admire. Abundant applause brought a number of encores. Lester Hodges was the capable accompanist.

February 24

Yehudi Menuhin

It seemed that the little wizard of the violin, playing on his recently acquired Strad, was in a glowing romantic mood at this hearing, for he invested numbers of that type with a depth of tone and a vibrant emotion which seemed even warmer than when he was heard previously. A Beethoven Romance, the Adagio from the G major concerto of Mozart, the Preghiera from Wieniawski's concerto in F sharp minor were particular exhibitions that Yehudi is quite capable of being, at his early age, more eloquent than just a technician.

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Especially was this noticeable in the second movement of the Wieniawski work which is no easy depth for a child to plumb.

In the Bach concerto in E major the little lad did an admirable portrayal of classic breadth of style; with the poise which has marked all of his playing he scaled the heights with the composer in a manner which left one totally amazed. One is fully conscious, after hearing Yehudi play Bach, that he is a genius, gifted with an uncanny sensibility and accurateness for both musical understanding and the depicting of details.

There was evident, during the entire concert, the fleetness of technic previously noted at other concerts, the effortless ease with which he dashes off difficult things, such as the first and last movement of the Wieniawski work, and the beauty of the child's tone which seems to grow at each hearing.

Louis Persinger, at whose side he has been steadily developing, was again at the piano, graciously submerging himself into the post of accompanist, but at the same time so keenly feeling the desires of the little lad that it was the work of one mind and one heart. Mr. Persinger's arrangement of the Spohr Rondo is a delightful bit and was received with genuine enthusiasm by the audience. In mentioning the audience it should be recorded that the house was again packed to the doors, plus the entire stage.

Rose Raymond

Rose Raymond, pianist, gave a recital at the Guild Theater on February 24, proving herself to be not only well taught but personally gifted. She played the Waldstein Sonata and compositions by Mozart, Scarlatti, Brahms and so on, and Godowsky's arrangement of Weber's Perpetuum Mobile. Miss Raymond is a pianist who possesses an excellent technic and decided charm both in her playing and in her stage presence.

New York Matinee Musicale

Another concert of the New York Matinee Musicale was held at the Hotel Ambassador on the afternoon of February 24, and proved to be an occasion enjoyable socially as well as for the excellence of the music. To open a charming and well varied program, David Popper's Requiem was played by Dorothy Kemp, Martha Whittemore and Genieve Hughel Lewis, cellists, with Berthe Van den Berg at the piano. Groups of songs were given by Merry Harn, Carroll Ault and Marguerite Hawkins; Dorothy Kendrick, pianist, played the Liszt Concerto in E Flat; and the concluding number was Percy Grainger's Scotch Strathspey and Reel, for four men's voices and chamber orchestra, the singers being Myron Watkins and Maurice Tyler, tenors, and Howard Balch and Foster Miller, baritones, while Alfred Troemel conducted.

John Charles Thomas

John Charles Thomas, whose extraordinary popularity not only continues but seems constantly to increase, gave his second recital of the season Sunday afternoon, February 24, at Town Hall. There was a capacity audience, and the poor man was forced not only to sing his extended program but a great quantity of encores which were insisted upon so vicariously that there was no refusing. The press seems to have agreed long ago, and there will be no question in the matter, that Thoras possesses one of the most beautiful voices of our time, and he has gradually through the years learned to sing in a manner that is so thoroughly artistic and satisfying that it defies criticism. In this recital, he sang Italian numbers of the early classic school, Strauss, Duparc, Bax, several operatic selections and Manning's Lamplighter. Thomas is not only a highly artistic singer but he has a most unusually charming stage presence. His personality is sympathetic and appealing, and, added to his great art, wins him the success that is his.

Copland-Sessions

At Sunday night's Copland-Sessions concert at the Little Theater the program consisted of a sonata for piano and violin by Alexander Lipsky, played by Ruth Breton and the composer, Capital Capitals, by Virgil Thompson, for male quartet and piano, words by Gertrude Stein; three songs by

(Continued on page 22)

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New York Concerts

(Continued from page 21)

Vladimir Dukelsky, sung by Cati Andreades, Aaron Copland accompanying; and a piano sonata by Roy Harris, played by Harry Cumpson.

Bach Festival

The ever active Dr. William C. Carl gave a Bach Festival as his monthly musical offering at the First Presbyterian Church on February 24 for an audience that taxed the capacity of the auditorium. The Motet Choir of the church was assisted by Grace Kerns, soprano, Amy Ellerman, alto, Ernest Davis, tenor, and Edgar Schofield, bass. The accompaniments as well as the prelude and postlude were, as is customary, played by Dr. Carl himself, who also conducted the choir. The organ prelude was the chorale, Wachet auf, and the postlude, the chorale, In Thee Is Joy, between which a long musical service was given by the choir and the solo voices, sometimes together and sometimes separately. There were listed on the printed program sixteen musical numbers, and in their performance they offered a variety and an interest that proved to be extraordinary, even for the mighty Bach. There was also a wealth of melody as well as of the expected counterpoint that was refreshing. Of especial interest was the long contralto solo, Strike, Thou, Immortal Hour, which was accompanied by the organ and by tubular bells played by a member of the Philharmonic-Symphony Orchestra. The rendition of this work was excellent and the bells played skilfully and with proper dynamic balance. It proved quite spectacular.

There is little to say which has not already been said a hundred times about Dr. Carl and his Sunday evening musical services which he gives every season on one Sunday in each month. He has a splendid choir, drilled to rare perfection, and his understanding of artistic interpretation is aided by inspiration as well as by training and experience. The soloists who assist at these services are of the first class, and give Dr. Carl and his choir valiant aid in the rendition of the works offered, many of which, like these Bach pieces, are decidedly difficult. Dr. Carl has rendered in the past and continues to render a notable service to sacred choral music of this city.

On Palm Sunday evening, March 24, Bach's St. Matthew Passion will be sung in recognition of the two hundredth anniversary of its first performance in Leipsic (1729.)


Toscha Seidel

With Arthur Loesser at the piano, Toscha Seidel gave his only New York violin recital of the season before a good sized audience at Carnegie Hall on Sunday afternoon, February 24. Mr. Seidel is heard here too infrequently. He is one of the most interesting of the younger wielders of the bow and his playing on this occasion gave much pleasure. The program, well arranged, was as follows: concerto No. 1 in A minor, Bach; sonata No. 2 in A major, Brahms; suite, Sinding; L'Amour de Moi (his own arrangement), ballet music from Rosamunde, Schubert-Kreisler, and Moto Perpetuo, Novacek.

Mr. Seidel was in excellent form. He revealed again a beautiful, vibrant tone; admirable musicianship, a technique that is well founded and an abundance of temperament that made his playing always enjoyable. The Bach sonata was given in true classic style, while the Brahms was notable for its beauty of tone and depth of feeling. The shorter pieces were brilliantly done and the audience was frequently aroused to enthusiasm. There were a number of encores.

Three Choirs Festival Dates

LONDON.—The dates of the Three Choirs Festival, which will be held this year in Worcester, have now been published; they are September 8, 10, 11, 12, 13. The program will be announced shortly. M. S.



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"Crowd of 3,000 Hears Gigli 'Surpass Caruso'"

"Crowd of 3,000 Hears Gigli 'Surpass Caruso'" is the headline which appeared in the Milwaukee Sentinel after Gigli had given a concert in that city. It did not stop there in its praise of the tenor and continued in the following glowing terms:

"When nearly 3,500 people sat in rapt delight over the concert given last night at the Auditorium by Beniamino Gigli, it was easy to understand why New York turns out en masse whenever it is a 'Gigli night' at the Metropolitan Opera house.

"Such a voice would charm the lost in Hades, for, if anything, it is even lovelier than Caruso's. In the last three years Gigli has gained in finesse, in controlled power, and in the perfect use of a God-given tenor, and to hear him is to realize what the art of song can be when a great voice is absolutely even throughout. Not a note but is silken in quality whether poured out at its fullest or sung with the very topmost thread of breath. It is astounding in its lyrical perfection.

"Gigli has a stage manner that is all his own, and treats his audience as though each member were a personal friend. Last night his first golden outburst of tone, 'Oh Paradise', from L'Africaine, brought an encore a gorgeous performance of 'La Donna e Mobile' from 'Rigoletto', while the exquisitely sung group of Italian songs, 'O del mio dolce ardor' by Gluck, Donaudy's 'Vaghiissima sembianza', Pergolesi's 'Nina', and Seismit-Doda's 'Notte Lucare', brought such salvos that the lovely 'Le Reve' from Manon, was given with such beauty as to start the applause all over again.

IN CHICAGO

Gigli's extended tour took him, of course, to Chicago, considered as among the important criterions in an artist's career. But Gigli triumphed there too. Said the news critic: "Beniamino Gigli, one of the Metropolitan Opera's most famous tenors, sang at Orchestra Hall and aroused the tumult which a perfectly produced voice of magnificent quality and fabulous capacities may legitimately evoke from a very crowded audience. For suavity, variety of color, beauty of emission and a fine sense of melody so far as routine Italian material is concerned, Mr. Gigli's singing was phenomenal."

The Chicago Daily News became ecstatic in such terms as here quoted:

Enthusiasm, shouts of carissima and innumerable requests for such popular selections as Tosca, Pagliacci and Sole Mio greeted Beniamino Gigli yesterday when he gave his concert at Orchestra Hall. His tenor voice, of incomparable sweetness, spread over an auditorium packed to the roof. The Metropolitan Opera singer was kept busy responding to the applause.

His first aria, O Paradiso, from L'Africaine, drew every hand into such eager acknowledgement of his voice that the notes were drowned out before he reached a finale. A current of understanding ran from singer to listeners throughout the Gluck, Donaudy, Pergolesi and Seismit-Doda group. Gifted not only with the kind of voice destined to become popular with the public, Gigli also possesses a sense of humor which he puts across the footlights. He knows how to make an audience laugh between songs. He

Annual Meeting of S. P. A. M.

The annual meeting of the Society for the Publication of American Music was held February 23 at the studio of Mr. and Mrs. E. T. Rice, to listen to the compositions recommended for publication for the tenth season.

The selected compositions were: Sonata for piano and flute, by Parker Bailey, Cleveland, Ohio, and Four Aquatints, by Rabbi James G. Heller, Cincinnati, Ohio. Fourteen compositions had been submitted—five recommended for "hearing" and of those the two above were chosen.

The players of the several compositions were: Mr. Barriere, flute; Mr. Loesser, piano; Mr. Giorni, piano; Mr. Kortschak, violin; Mr. Smith, violin; Mr. Dethier, piano; Mr. Huss, piano, and the Karl Kraeuter Quartet. The judges were E. T. Rice, Rubin Goldmark, Carl Engel, Lewis M. Isaacs, Burnet C. Tuthill, Hugo Kortschak, Carl Deis, Georges Barrere and W. B. Tuthill. After the playing, an attractive buffet supper was served by the host and hostess, Mr. and Mrs. E. T. Rice.

The board of directors resolved that a letter memorializing the late O. G. Sonneck, be prepared, recognizing as far as it is possible the worth of Mr. Sonneck, who died October 30, 1928. The letter reads:

"To those who either directly or indirectly came into contact with him, he showed a various character.

"Naturally he was retiring and reticent, yet to those to whom his heart warmed he was a friend and counsellor of untold and unknowable depth, so that his going is not all expressed by saying that we profoundly regret it.

"He had initiative and juridical mentality in a marked degree.

"This Society, of which he was a most helpful member and officer, since its foundation ten years ago, has a peculiar gap left in its personnel, and to those who have been leaders in its development, his death is more than a loss—it is a deprivation.

"We shall remember Mr. Sonneck as a close friend to a close friend."

Zitanella Given Private Hearing

A private hearing was given recently before a select audience in Birchard Hall in Steinway Hall, New York, of excerpts from Nina Picini's opera Zitanella. In an unaffected manner Mme. Picini told the audience of how she was inspired to write the opera, stating that it came to her psychically line by line with the music. Solos, duets and piano arrangements from the melodious work were given by Mrs. Pauline Gold, pianist; Winifred Griffin, soprano, and J. B. Lester, tenor.

Sessions Directs Special Service

Archibald Sessions gave a special musical service on February 17 at the South Methodist Episcopal Church, South Manchester, Conn., where he is organist and choirmaster. Mr. Sessions played the prelude to The Deluge by Saint-Saens to open the service, and the Angelus of Massenet at the close. Between these the choir gave five anthems of the modern Russian school, two by Kalinnikoff, and

knows how to popularize himself by responding to the acclaims in honeyed Italian. His little running stops, his studied bewilderment at the response of the vast audience was altogether pleasing.

"Like Caruso," "Not so powerful as Caruso," "Sweeter than Caruso" could be heard from voices everywhere in the audience. The same tenderness and sweetness characteristic of his voice ran through the selections from Grieg, Curran, Rachmaninoff and Sanches de Puentes. His final aria, M'Appari, from Martha, was followed by Sole Mio."

IN THE SOUTH

It would be impossible to quote at length the many wonderful encomiums that the popular tenor received wherever he appeared, so only portions of some of them can be quoted, as the accounts glow on interminably. However, an idea must be given of the "pandemonium" which was raised when he sang in Dallas, Tex. After heading the criticism "Pandemonium Reigns During Gigli Concert," in the Dallas Morning News, the critic of that daily continued:

"Well, it's happened! Just before it did happen Mrs. John F. Lyons, popular impresaria, from Fort Worth, declared that she would like to see a Dallas audience grow really excited over something. After it had happened, Eli Sanger, who is an inveterate patron of such things, averred that a similar scene has not been enacted here since Tetraxini sang Lucia in the old Coliseum in 1913. E. H. Fitzhugh, house manager of the State Fair Auditorium said that nothing like it has taken place since the building opened.

"Now for the story. After Beniamino Gigli had sung the third and fourth encore (one lost count) to his second group, the large audience rose to its feet without urging, waved programs and handkerchiefs at the genial young tenor, added whistles and cheers to the already deafening noise of orthodox plaudits. The spontaneous mob gesture was a combination patsch and salvo—altogether the most impressive demonstration in the memories of many.

"Mr. Gigli, no doubt, is accustomed to such recognition, and that of Wednesday night was just one more. Those of us who have weathered the musical dogdays of Dallas, realize just how much the ovation signified, and how complete was the singer's triumph. It was not only a victory of remarkable gift and talent but also an overthrow of the indifference, skepticism and bad humor, that has been the common denominator of local recital audiences for some years.

"Gigli has been called 'Caruso's successor' for more reason than his mere succession to the late singer's eminence in the world's greatest opera house. There is a marked resemblance between the two voices. This is uncanny in the lower and middle registers. . . . The voice rose nobly to the exactions of the high tessitura of the Pagliacci aria. . . . There are other qualities to Gigli's singing that give him points of superiority. Enrico never owned such a mezza-voce or handled it with such consummate skill. The quality of the Gigli half-voice is, perhaps, the most ravishing that ever emanated from a male throat. Employed for the Gluck and Donaudy numbers, Le Reve, Rachmaninoff's In the Silence of Night, it furnished caviar for the connoisseurs."

one each by Tchaikowsky, Kopylof and Rachmaninoff. Mr. Sessions has done much in the service of music in South Manchester, where he has resided for some years, and his renditions both with the church choir and with his choral club are exemplary.

Ralph Leopold in Demand

Ralph Leopold, pianist, gave recently twenty-two concerts within thirty-six days. Since January 1 he has travelled more than 9,000 miles and enjoyed success everywhere. On February 11 he gave a concert at the State Normal College, Stevens Point, Wis.

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New York Concert Announcements

Thursday, February 28
 AFTERNOON
 Philharmonic - Symphony, Carnegie Hall.
 EVENING
 La Forge-Berumen Studios, Aeolian Hall.
 American Symphonic Ensemble, Carnegie Hall.
 Jacques Jolas, piano, Town Hall.

Friday, March 1
 MORNING
 Roosevelt Recital, Hotel Roosevelt.
 EVENING
 Amy Neill String Quartet, Steinway Hall.
 Philharmonic - Symphony, Carnegie Hall.
 Harald Kreutzberg and Yvonne Georgi, dance, Craig Theater.

Saturday, March 2
 MORNING
 Philharmonic - Symphony Children's Concert, Carnegie Hall.
 AFTERNOON
 Jascha Heifetz, violin, Carnegie Hall.
 Harold Bauer, piano, Town Hall.
 EVENING
 Orchestra Concert conducted by David Mannes, Metropolitan Museum of Art.
 L. Theremin, ether wave music, Carnegie Hall.
 People's Chorus, Town Hall.
 Dorothy Roth, piano, Engineering Auditorium.

Sunday, March 3
 AFTERNOON
 Society of the Friends of Music, Town Hall.
 Philharmonic Symphony Society, Carnegie Hall.
 Hubert Linscott, song, President Theater.
 Prague Teachers Chorus, Metropolitan Opera House.
 EVENING
 Musical Art Quartet, John Golden Theater.
 Martha Graham, dance, Booth Theater.
 Hyman Tashoff, violin, Engineering Auditorium.
 Rita Raymond, song, Steinway Hall.
 Karin Dayas, piano, Guild Theater.

Monday, March 4
 EVENING
 Antoni Sala, cello, Town Hall.
 Don Augustine Verhaegen and others, St. Jean's Auditorium.
 Dagmara Renina, Princess Troubetskoi, Carnegie Hall.

Tuesday, March 5
 EVENING
 Symphonic Singers, The Barbizon.
 Philadelphia Orchestra, Carnegie Hall.
 Helen Bretz, song, Steinway Hall.
 Nikolai Orloff, piano, Town Hall.

Wednesday, March 6
 EVENING
 Mrs. Edwin Franko Goldman, music - dramologue, Aeolian Hall.
 David Barnett, piano, Carnegie Hall.
 August Werner, song, Town Hall.
 Greta Dalmy, song, Steinway Hall.

Thursday, March 7
 EVENING
 Boston Symphony Orchestra, Carnegie Hall.
 Rudolph Gruen, piano, Town Hall.
 Lucile Collette, violin, Steinway Hall.

Friday, March 8
 EVENING
 Curtis Institute Orchestra, Carnegie Hall.
 Janet Cooper and Burton Cornwall, Steinway Hall.
 Mieczyslaw Munz, piano, Washington Irving High School.

Saturday, March 9
 AFTERNOON
 Boston Symphony Orchestra, Carnegie Hall.
 Valentina Aksarova, song, Town Hall.
 EVENING
 Lawrence Tibbett, song, McMillin Theater.
 Orchestra conducted by David Mannes, Metropolitan Museum of Art.
 Intercollegiate Musical Council, Carnegie Hall.
 New York School of Music, Town Hall.

Sunday, March 10
 AFTERNOON
 Philharmonic-Symphony Society, Carnegie Hall.
 Arvida Valdane, song, Engineering Auditorium.
 Sara Core, song, Steinway Hall.
 Henri Temianka, violin, Town Hall.
 EVENING
 Max Rosen, violin, Carnegie Hall.
 Leonida Coroni, song, Engineering Auditorium.
 Harvey Peterson, violin, Gallo Theater.
 William Clark, song, John Golden Theater.
 Helba Huaru, dance, Guild Theater.

Monday, March 11
 AFTERNOON
 Norman Fraumenheim, piano, Town Hall.
 EVENING
 Alix Young Maruchess and Frank Bibb, David Mannes Music School.
 Anton Vanna Razlog, song, Steinway Hall.

Tuesday, March 12
 AFTERNOON
 Mr. and Mrs. Earl Pfouts, Town Hall.
 Claire Alcee, song, Steinway Hall.
 EVENING
 George Copeland, piano, Carnegie Hall.
 Hubert Raidech, song, Steinway Hall.
 Harold Samuel, piano, Town Hall.

Wednesday, March 13
 EVENING
 Mrs. Edwin Franko Goldman, music - dramologue, Aeolian Hall.
 Schola Cantorum of New York, Carnegie Hall.
 Harry Cumpson, piano, Town Hall.
 Bach Cantata Club, St. Thomas's Church.

International Polyhymnia Founded by Saminsky

A new society, the International Polyhymnia, with headquarters in New York and branches in Paris and Berlin, has just been founded by Lazare Saminsky, with the object of establishing internationally the worthy but lesser-known living composers of America and Europe. The organization's work is directed toward performances of their orchestral works in major cities of both continents, and help in placing their scores with publishers. Mr. Saminsky is assisted, in forming this body, by a committee of well-known New Yorkers. The first concert will be given in Paris on May 9 by the Straram Orchestra with Mr. Saminsky conducting. On the program which he has been asked to conduct in Rome in April for the Santa Cecilia-Augusteo concerts, he will include works by Karol Rathaus, Alexander Krein, by Henry Cowell, Gniesin, Psalms by Bloch, and his own prelude to an opera-ballet, Jephtha's Daughter.

For many years Mr. Saminsky has carried on the work, now undertaken by the society, as a free lance, using invitations extended personally to him here and abroad. In creating the International Polyhymnia, he hopes to draw more effectively the attention of the international forum to composers worthy, yet unprotected and unrepresented by any active group.

Bach Cantata Club

St. Thomas Episcopal Church held a good sized audience February 20, when the second recital of the Bach Cantata Club was given, participants being the church choir, Randall Jaquillard, boy soprano, and T. Tertius Noble, organist. The program brought various Chorales, sung by the club, with beautiful organ interludes; choral preludes, played by Dr. Noble with inherent dignity and appropriate style, and the St. Matthew Passion aria, Jesus Saviour, I Am Thine, sung by young Jaquillard with clear, free-flowing voice; his high G's were notably true and of good quality. The third recital is set for March 13, the fourth for April 3, and the last for May 1.

Reception for Antoni Sala, Spanish Cellist

Mr. and Mrs. Nathan Kann invited numerous friends and music lovers to their home last Sunday afternoon to meet and hear Antoni Sala, cellist, of Barcelona, Spain, about whom glowing reports have come from abroad.

Mr. Sala quickly captivated his prospective audience with a genial and unaffected personality, and then proceeded to demonstrate that he possesses even more important qualities. Announcing each number as he played it, Mr. Sala gave a Sonata by Porpora, an Andante and Allegro by Trinkler,

and pieces by Granados, Fauré, Boccherini-Kreisler, Bach and Popper, in all of which he showed an extraordinary mastery of his instrument, a rich and beautifully modulated tone and genuine musicianship and deep feeling. He is the possessor of a staccato for which most cellists and violinists would be tempted to exchange their birthright. Pierre Luboschutz contributed to the pleasure of the afternoon with his masterful accompaniments.

Mr. Sala will be heard in recital at Town Hall on March 4, shortly after which he leaves for Europe to fill engagements there. He expects to make a protracted American tour next year.

Honegger Hears His Own Work
Played in Seattle

Conductor Krueger Includes His Pastoral d'Ete on
 Delightful Program—Children's Concert
 Also Enjoyed

SEATTLE, WASH.—The seventh concert of the Seattle Symphony series was presented on February 4, and offered as the most important composition Beethoven's Fifth Symphony. Contrary to the usual place of the symphony being at the beginning of the program, and in keeping with Conductor Krueger's plan of making his programs varied and interesting, this symphony was given as the second half of the concert. Consequently the first half of the evening was devoted to smaller works, commencing with the Rimsky-Korsakoff The Russian Easter, concluding with the Respighi Fountains of Rome, with Honegger's Pastoral d'Ete in between. This last mentioned number was played as a special tribute to the presence in the city of Honegger himself, and Mr. Honegger was greeted with enthusiastic applause when it was discovered that he was in the audience.

The sixth and last children's concert was presented February 9, proving to be even more popular (if possible) with the children. Mr. Krueger's discussion of MacDowell, together with a number of his compositions were very effective.

Margaret Moss Hemion, contralto, and Billy Meek, boy soprano, were the soloists of the morning. J. H.

Dr. Stringham Sails for Rome

Dr. Edwin J. Stringham, dean of the Denver (Col.) College of Music, will sail on March 2 for Rome, where he has a fellowship in orchestral composition under Ottorino Respighi at the St. Cecilia Academy of Music. Respighi's class includes only a limited number of composers of outstanding talent, most of them honor graduates from the royal conservatories of Italy, and yet it was the Italian composer himself who invited Dr. Stringham to accept a fellowship with him at the academy. Dr. Stringham's compositions have been successfully performed during the past two years by symphony orchestras in Minneapolis, Rochester, Kansas City and Denver, and it was during a visit to this latter city that Respighi had an opportunity to scan some of the scores which attracted him so favorably.

Dr. Stringham has served as dean of the Denver College of Music for several years, and just before leaving, this institution conferred upon him the degree of doctor of music. He also has been active as music editor of the Denver Post, and during his sojourn in Europe he will write weekly musical articles for that paper. At the close of the session in Rome, Dr. Stringham plans to visit France, England and Germany.

Sessions Club Gives Concert

Archibald Sessions, with his Men's Choral Club of South Manchester, Conn., gave a concert on January 28, with the assistance of Moshe Paranov and Mrs. Burton Yaw, pianists. The program was effectively arranged, including works of modern and ancient schools, with some folksongs. All of the music was delightfully rendered, and at the close of the evening there was a rousing performance of the finale from The Gondoliers by Sullivan, accompanied by two pianos. The two soloists of the evening played selections for two pianos and were well received, as was also this excellent choral club and its gifted leader. The last concert of the series is announced for April 22, with Allan Jones, tenor, soloist.

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My dear Mr. Hanson:

Since you first booked the Dayton Westminster Choir here in Flint, we have had a phenomenal growth, both in the church choirs and in our a capella choir in the Central senior high school.

The high school choir has created a sensation wherever it has appeared and I am enclosing some critical comments which will give you an idea of what people think of their singing. Also a copy of this year's repertoire which will indicate the quality of music they study. I believe it is the outstanding school choir of America.

They sang before the Music Supervisors National Conference in Chicago last April, and are expected to sing in Milwaukee for the North Central Conference this year.

I thought you might be interested to know what inspiration and stimulation was given here in Flint. We have had the Dayton Westminster Choir here twice, the St. Olaf Choir here once, and the Russian Symphonic Choir.

Cordially,

Wm W. Norton

Executive and Music Organizer.

"If a Child Blows an Instrument, He Is Less Apt to Blow a Safe"
 "Good Singing May Prevent Sing-Sing"

Marion Raymond, Proschowski Student, Makes Debut

Frantz Proschowski presented Marion Raymond, another of his talented artist students, in recital at his studio on February 19, this being her debut appearance. A large gathering of friends and fellow students listened to a delightful program largely of French songs which the young soprano finds most to her liking. However, the variety of her choice gave ample evidence of her varied talents and in these she exhibited a voice of such excellent timbre and such splendid schooling, that, added to a personality at once inviting, one can not but believe she will go far in her chosen field. Her voice, while light, is very flexible, and the florid passages were taken with considerable ease. It is understood she is a linguist as well as a poetess, and undoubtedly these added assets helped to make her songs easily understood.

Miss Raymond began with Caccini's *Amarilli, Mia Bella*, after which followed Stornellata *Marinara* (Cimara) and *Mi Viejo Amor* (Oteo). Then came the aria, *Der Hölle Rache* from Mozart's *Magic Flute*, especially well done. The third group included *Le Colibri* (Chausson), *Maman, Dites Moi* (Weckerlin)—deserving of special mention—*Adieu, petite table*, from Manon (Massenet), *Guitares et Mandolines* (Saint-Saëns). For her final group she sang *Watts' Stresa* (Vignettes of Italy), *MacDermid's House of Dreams*, *Scott's Unforeseen*, and *Griffes' Time Was When I in Anguish Lay*. Of course there were numerous encores between and after her printed list, one of the best of which was an aria from *Hansel and Gretel*, and also many floral gifts. Gertrude Clarke was her efficient accompanist.

Many Concert Dates for Muriel Kerr

One appearance in New York as soloist at the inaugural concert of the Schubert Memorial, Inc., sufficed to make Muriel Kerr a drawing card of such strength that her first recital at Town Hall drew a large audience which included such eminent musicians as Ernest Hutcheson, Leopold Auer, Josef Lhevinne, Siloti, Mme. Schoen-Rene, and Carl Friedberg. The program presented was a long and difficult one, yet the young pianist held the interest of her listeners throughout the printed list and also a number of encores.

Miss Kerr is booked for concert engagements during the balance of the season. The places in which she will appear include Nashville, Louisville, Providence, Baltimore, Buffalo and Philadelphia, and in the latter city both in recital and also as soloist with orchestra under Sokoloff.

Gellendre Joins Cornish School

SEATTLE, WASH.—The Cornish School, Drama Music and Dance, Seattle, announces the engagement of Herbert V.

Gellendre, who has recently arrived to take charge of the school of the Theatre, in place of Ellen Van Volkenburg, who is touring America and Europe in the interests of the Little Theatre movement in England, but will return to Cornish to direct the summer session.

Mr. Gellendre comes from New York with a wealth of valuable and diversified experience in the world of the theatre. Actor, director and business manager are among his achievements, and his association for the past five years with Richard Boleslavsky at the Laboratory Theatre in New York enables him to bring to his students an interesting contact.

Rehearsals are already in progress for the forthcoming production of *The Sea Woman's Cloak*, to be produced by the Cornish Players under Mr. Gellendre in April.

Carmela Ponselle Wins Ovation in Buffalo

Carmela Ponselle was the soloist with the Guido Chorus, Seth Clark conductor, in Buffalo, N. Y., on February 18. The organization is celebrating its twenty-fifth season.

The Buffalo Courier-Express referred to Miss Ponselle as follows:

"Miss Ponselle won such a triumph that at the close of her regular program the members of the Guido Chorus rose en masse to join in the ovation and to tender to this brilliant operatic star a personal expression of their admiration."

"Carmela Ponselle was a radiant picture in her beautiful gown of white taffeta and silver lace, fashioned long and bouffant in robe de style effect, with a band of brilliants set in silver binding her raven black hair. Her elegance of stage presence and the supremacy of her art make her one of the great singers of her day. Her voice is a mezzo soprano of enormous range and her command of every branch of vocal art, the singing of long and taxing sustained phrases, her skill in painting tonal pictures and effecting striking contrasts—are only a few of the many features that go to make up her enviable equipment as a concert and operatic artist. In the aria, *O don Fatale*, her ardent Italian nature and dramatic warmth made this a presentation of such beauty that she was recalled with rounds of applause."

"In her first group of songs, *Se il ciel mi divide*, by Nicolo Puccini, was an example of the last word in the artistic delivery of song. *Mandoline*, by Debussy, revealed her understanding of modern French songs, and in two songs in German, *Zueignung*, by Richard Strauss, and the impressiveness of Schubert's *Die Allmacht*, she won such appreciation that she was recalled again for encores."

"In her final group, *To the Sun*, by Curran, and *Invocation to Eros*, by Kursteiner, she revealed herself as such a deft and expert technician in the dramatic side of her art as well as a musician of taste and feeling as to win her further triumphs. *Hills*, by La Forge, was such a climax to a stellar program that Miss Ponselle was recalled for three encores. Among her extra numbers were *The Cuckoo Clock*, *The False Prophet* and several other popular numbers, including the fascinating *Solo Mio*, which was the occasion for another demonstration from chorus and audience."

Rubinstein Club Concert

Dr. William Rogers Chapman, who has conducted the Rubinstein Club for forty-two seasons, and Mrs. Chapman (likewise engaged in the business and social details of the club) found the usual large audience at hand for the February 19 concert in the grand ball room of the Waldorf-Astoria Hotel. All the boxes were filled, and the chorus was the largest ever seen on the stage there.

The chorus, under Dr. Chapman, sang effectively numbers by Ganes, Massenet, Strickland, Strauss, Herbert, Kieserling and Goodman; high lights were the repetition of Herbert's graceful *Sweet Mystery of Life*; also of Gretchaninoff's *On the Steppe*, the composer bowing his thanks; the forceful singing of Mozart's *Gloria* (with some unusual effects, of distinguished interpretation, by director Chapman), and a rousing closing *Hallelujah* chorus (Handel), during which every one stood, as is the tradition. The regular Rubinstein chorus was augmented by three affiliated choruses of women: The Woman's Choral of Cranford, N. J., The Woman's Choral of Elizabeth, N. J., both conducted by Lillian Andrews; and The Woman's League Glee Club of North Hudson, N. J., Lutie Humbert Fechheimer, conductor. These singers were notably efficient, so that everything went with verve under Dr. Chapman's vigorous conducting. To these choral numbers Kathryn Kerin-Child furnished splendid piano accompaniments, ably aided by Louis R. Dressler at the organ. Aileen Clark, coloratura soprano, scored distinct success with *Lo, the Gentle Lark* (by Bishop) with flute obligato by Henrik de Vries, adding *Where the Bee Sucks* as encore. This young St. Louis girl sings with excellent poise and vocal control, later demonstrating her brilliant technique in *Una Voce Poca fa*, followed by an encore with flute, Alabiéff's *Nightingale*, which she closed with a fine high D; *Ena Bergman* was her excellent accompanist.

Josef Stopak played numbers by Kreisler, Granados, Couperin and Tartini with fine success; he later offered Wieniawski's *Souvenir de Moscow*, which so delighted the audience that he had to add encores, by Nevin and Kreisler. His tone and technical equipment commanded attention from the outset, and brought him well deserved success. Leo Russoto was his capable accompanist.

During an intermission Mrs. Chapman told the audience she had "a secret, namely that it was the birthday of beloved



CARMELA PONSELLE

Mary Jordan Baker," secretary and treasurer of the Rubinstein Club since 1907; tumultuous applause greeted this fair lady, who came to the platform. Worth mentioning is the hearty commendation by Alexander Gretchaninoff of the Rubinstein conductor and chorus, and its singing of his own composition.

Mr. and Mrs. Bucharoff Entertain

Mr. and Mrs. Simon Bucharoff entertained a number of friends at their home on February 16. Hertha Harmon, brilliant dramatic soprano, gave a program consisting of German and French songs and several operatic arias. She was enthusiastically received by the guests present, and was ably supported at the piano by Margery Morrison.

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I See That

Toscanini made his long delayed appearance as guest conductor of the Philharmonic Symphony on February 21. Iceland Saga, a new opera by Georg Vollerthun, was recently presented by The Dutch Opera Company at The Hague.

A performance of The Egyptian Helen was given in Zurich. Phyllis Kraeuter, cellist, is having a busy season. Glenn Dillard Gunn has written some startling things about Mechanizing the Arts.

Geza de Kresz is to conduct master classes at the Austro-American Institute this summer.

Gina Pinnera already has many bookings for next season. Marion McAfee, recently returned from abroad, is to appear in recital at the Studebaker Theater in Chicago, on March 10.

Beatrice MacCue has returned to America.

Katherine Goodson, who is meeting with much success on the Continent, is to come to this country next season. Artur Rodzinski scored recently as guest conductor with the Rochester Philharmonic.

Haensel & Jones are to manage the two-piano recitals of Edwin and Jewel Bethany Hughes.

Dr. Melchiorre Mauro-Cottone conducted the Hellenic Festival in New York on February 16.

Mahrah Garland will return to America next month.

Martha Baird, pianist, recently filled four engagements in one week.

John Hutchins has written an interesting article entitled: Shall We Tell Singers the Truth?

Brailowsky recently appeared as soloist with the Los Angeles Philharmonic, with Georg Schaevoigt conducting.

Goldman Band Again to Give Summer Concerts in New York

Through the courtesy of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, New York City will again benefit by the Goldman Band Concerts which are to be given out-of-doors each evening during the forthcoming summer months. This ten weeks' concert series includes seventy concerts, forty of which will be in Central Park and the remaining thirty on the campus of New York University. The Central Park concerts will be given on Monday, Wednesday, Friday and Sunday evenings, beginning June 10 and ending August 18, while those on the campus will be on Tuesday, Thursday and Saturday evenings, alternating with those at the park.

The average attendance at these concerts during the past few seasons has been from 20,000 to 40,000 nightly, and by means of the radio millions of other people have been given the opportunity to hear the music. The programs are varied, comprising the music of the classic as well as the modern masters. There are sixty musicians in the band, and a soloist appears at each concert.

These concerts were organized in 1918 by Edwin Franko Goldman, who for the first six seasons personally raised the money for their maintenance. During this period the members of the Guggenheim families were the largest contributors. After having watched the growth of the concerts for six years, the Guggenheims concluded that Mr. Goldman should be relieved of the financial responsibility so that he could devote his entire energies to the artistic side of the undertaking, and they volunteered to underwrite the series and present it as a gift to the people of the City of New York. This they have continued to do each year, and the season of 1929 will be the sixth which has been presented in this manner.

Nineteenth Week at Metropolitan Opera

Boris Godunoff will open the nineteenth week of the Metropolitan Opera season next Monday evening with Dalossy, Sabanieva, Telva, Bourskaya, Alcock, Chaliapin, Tokatyan, Pinza, Ananian, D'Angelo, Cehanovsky, Picco, Bada, Tedesco, Paltrinieri and Reschiglian, with Bellezza conducting.

Other operas of the week will be: The King's Henchman, on Wednesday evening, with Easton, Alcock, Flexer, Ryan, Parisette, Bonetti, Egner, Johnson, Tibbett, Gustafson, Meader, Altglass, Windheim, Marshall, Cehanovsky, Picco, Gabor, Ananian, Vajda, D'Angelo and Wolfe, and Serafin conducting; Siegfried, Thursday matinee, (fourth of the Wagner Cycle), with Kappel, Schumann-Heink, Sabanieva, Laubenthal, Schorr, Schutzendorf, Gustafson and Bloch, with Serafin conducting; La Rondine, first performance this season, Thursday evening, with Bori, Flexer, Alcock, Wells, Flexer, Ryan, Falco, Parisette, Gigli, Tokatyan, Ludikar, Wolfe, Picco and Paltrinieri, with Bellezza conducting; Faust, special matinee on Friday, with Lewis, Besuner, Wakefield, Lauri-Volpi, Chaliapin, Basiola and

Eugene Goossens has closed his season with the Rochester Philharmonic.

Honegger recently heard his own works performed by the Seattle Symphony Orchestra under Conductor Krueger. Lazare Saminsky has founded a new society known as the International Polyhymnia, with headquarters in New York and branches in Paris and Berlin.

Dr. Edwin J. Stringham, dean of the Denver College of Music, will sail for Rome on March 2.

The John Church Company has announced a new price system.

John Powell gave his first New York recital in several seasons last Saturday and scored an unqualified success.

Dr. William R. Chapman conducted the second concert, forty-second concert, of the Rubinstein Club.

Leila Troland has returned from Europe, with a diploma from Adolfo Bossi.

Earl Weatherford, rising young tenor, was well received in Canada.

Mary Craig delighted a Buffalo, N. Y., Orpheus audience. Nevada Van der Veer will give her song recital in Carnegie Hall, New York, March 26.

Paul Althouse will substitute for Rafael Diaz at the next Roosevelt Musicale on Friday morning, March 1.

The Goldman Band will again give summer concerts in New York starting June 10.

Alexander Smallens is guest conducting with the Philadelphia Orchestra.

Bach's St. John Passion is to be given on March 28 by the Brahms Chorus of Philadelphia.

Nettie Snyder is to establish herself in Hollywood.

Kathryne Ross is making a name for herself with the Philadelphia Grand Opera Company.

Valentina Aksarova is to make her New York debut on March 9.

The German Grand Opera Company was well received in Chicago.

Ananian, with Hasselmans conducting; The Tales of Hoffmann, Friday evening, with Morgana, Corona, Bori, Alcock, Wakefield, Jagel, DeLuca, Rothier, Ludikar, Meader, Bada, Altglass, Cehanovsky, Gabor, Picco, D'Angelo and Wolfe, with Hasselmans conducting; Jonny Spielt Auf, Saturday matinee, with Easton, Fleischer, Laubenthal, Bohnen, Schorr, Meader, Gabor, Windheim, Cehanovsky, Gustafson and Burgstaller, with Bodanzky conducting; Rigoletto, Saturday night, with Mario, Telva, Egner, Falco, Gigli, Basiola, Pinza, Picco, Patton, Reschiglian and Paltrinieri, with Bellezza conducting.

Dayton Choir to Begin Tour in London

The Dayton Westminster Choir, with its founder and conductor, John Finley Williamson, plans to leave for Europe immediately after its Carnegie Hall concert of March 18, and will begin its tour abroad with a concert in Albert Hall, London, on April 7. The tour will take

the choir through England, France, Germany, Austria, Belgium, Holland, Switzerland and Scandinavia. This tour was made possible through the efforts of Mrs. H. E. Talbot, president of the association as well as its financial supporter, who shares the belief with others that so excellent a choral body deserves to be heard in foreign lands. Europe will thus have opportunity to note the efficiency of one of America's most noted singing organizations.

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German Grand Opera Company Gives First Ring Performance in Chicago

Notable Recitals by Rosenthal, Levitzky, Rene Lund, Chagnon and Others—Elly Ney With Chicago Symphony—Apollo Club Gives Splendid Concert—Other Important News

CHICAGO—The German Grand Opera Company presented Richard Wagner's Ring des Nibelungen at the Auditorium Theater during the week of February 17 to 23, inclusive. There were eight performances—two cycles of four each. The personnel was the same as in New York, and as this paper fully reviewed the performances of Das Rheingold, Die Walküre, Siegfried and Goetterdaemmerung as given by the German Grand Opera Company while in Manhattan, little need be added here, except that the audience was generally large enthusiastic and that in many respects the cycle was given in a far better manner than anticipated from some of the reports that had reached us from the Hudson shores.

MORIZ ROSENTHAL

For the first program of his series of three Moriz Rosenthal chose from Beethoven, Chopin, Schumann, Albeniz, Scriabin, Liadow and Liszt, all of whom had an expert interpreter in this master pianist. He kept the attention of a large audience alert throughout his program at the Goodman Theater on Sunday afternoon, February 17, and his fine art was rewarded by much enthusiastic approval, which necessitated many encores.

MISCHA LEVITZKY

In Chicago Mischa Levitzky has a large and loyal following and thus his recital at the Studebaker Theater on February 17, brought a crowded house. It is exquisite music that fairly drips from the fingers of this intelligent artist, who holds his listeners under his magic spell at all times. A long program was not sufficient for Levitzky's admirers, who demanded repetitions and encores galore throughout the afternoon and the concert ended at a late hour.

GORDON STRING QUARTET

Works by Loeffler, Bloch and Boccherini formed the program given by the Gordon String Quartet at the Blackstone Theater, on February 17, in the Chicago Chamber Music Society series. Jacques Gordon and his associates in this admirable organization are among the best exponents of chamber music now before the public. Thus is explained the popularity of this quartet in this and other parts of the country. On this occasion they gave of their very best, which means ensemble playing of a high order.

LEON BENDITZKY AMONG CHICAGO'S BUSIEST

One of Chicago's most active musicians is Leon Benditzky, who is kept constantly busy with many activities. Not only is he in demand as an accompanist, but he teaches large classes in piano, is sought as coach by violinists and singers, and is very active in radio work.

So far this season he has assisted as accompanist at recitals by Leonora Corona, Reinald Werrenrath, Tudor

Davies, Kathryn Roberts, Ada Sari, and many others, winning on all occasions the praise of the recital-giver and the listeners.

At the North Shore Conservatory, where he is head of the piano department, Mr. Benditzky is enjoying one of his busiest seasons of teaching. So large are his classes, in fact, that he finds it difficult to arrange his full schedule. This season he has been much in demand as a coach, violinists and singers seeking his aid in preparing recital programs. And added to all these, Benditzky is on the staff of WGN radio station, broadcasting regular programs from that well known station. He is recognized as a fine all-around musician and his artistic achievements rank him as one of the best equipped and capable accompanists, coaches and teachers in the country. Chicago is proud to count such an excellent musician in its musical fraternity.

MRS. MANN POPULAR AS PROGRAM COACH

Ellen Kinsman Mann's reputation for admirable teaching and fine song interpretation is bringing to her Chicago studio many singers for coaching in recital programs as well as voices that need development.

Genevieve Cadle-Maze, a brilliant young soprano who is well remembered in many parts of the country for the fine program she gave before the Chicago meeting of the National Federation of Music Clubs two seasons ago, is coaching a program with Mrs. Mann to be given next month in Peru, Ill. Mrs. Cadle-Maze has been a student with Mrs. Mann for a number of years, during which time she filled many successful engagements. Among those were a debut concert in Florence, Italy, where she studied with Mrs. Mann four years ago, a New York recital in Town Hall, which won high praise from the critical New York press, a month's engagement as soloist with the New York Symphony Orchestra at Chautauque, N. Y., and other notable dates.

Blanche Snyder of Canton Ill., is another singer now coaching in Mrs. Mann's studio. She has been engaged for a program before the Amateur Musical Club of Peoria, Ill.

The Mann studio was a center of activity on February 13, at one of the bi-weekly musical teas which Mrs. Mann is giving this winter. It was attended by a large number of interesting people and a brief and informal program was given by pupils of the Chicago teacher.

The summer term which Mrs. Mann holds annually is announced this year for six weeks from July 1 to August 15. She already has a number of reservations for time from out of town teachers and singers, who last year found her work so valuable to them that they have made early arrangements to assure themselves places in her class. Details of this course will be given later.

BRILLIANT-LIVEN MUSIC SCHOOL RECITAL

At the Brilliant-Liven Music School they do a great deal for their pupils. Frequent recitals are given throughout the season in down-town concert halls, at which many students are given opportunity to display their talent and at the same time to overcome that great stumbling block to recitalists—stage-fright. Only recently Mme. Brilliant-Liven presented two of her artist pupils in a joint recital at Kimball Hall, both of whom scored well deserved success. The twenty-fourth recital of the season at Lyon & Healy Hall on February 17 brought out some unusual talents, and the splendid playing reflected creditably upon their instructors. The more advanced students, who showed the result of the fine training received under Mme. Brilliant-Liven's able guidance, were Aviah Kogan, Ella Schneider, Rudolph Lapp, Jenny Snider, Ruth Dreicher, Frieda Finder, Lovette Magland, Ruth Dworkin, Rose Goldberg and Evelyn Shapiro. The younger pupils included Virginia Mesirov, Leybush Nathanson, Gertrude Vidicor and Hymen Lipschutz.

Two violinists, Bernice Lev and Oscar Chausow proved excellent exponents of Michael Liven's method of violin instruction. The hall was crowded with enthusiastic listeners.

APOLLO MUSICAL CLUB

Edgar Nelson led the Apollo Musical Club through an admirable performance of Elgar's Music Makers and Rosini's Stabat Mater at Orchestra Hall on February 11. Since taking over the leadership of this representative choral body, Mr. Nelson has proved his versatility as a choral conductor and has infused new life, vitality and enthusiasm into the choristers; result is stirring, vital singing. Nelson had



LEON BENDITZKY

his choristers well in hand throughout the Elgar and Rosini chorals and their fine work was justly rewarded by a delighted audience.

The soloists who assisted in the Stabat Mater were four local singers—Olive June Lacey, Alvene Resseguie, Henry Hobart and Mark Love.

MUSICIANS CLUB OF WOMEN

At Curtiss Hall, on February 18, the Musicians Club of Women presented a program by the following members: Margaret M. Gent, Bessie M. Smith, Theodora Troendel, Louise Hattstaedt-Winter, Mary Hughes Call, Wally Heymar, Natalie Parker and Elizabeth Olk-Roehlke.

RENE LUND HEARD

Rene Lund sang a group of interesting songs on the Chicago Artists' Association program at Curtiss Hall, on February 19, with much success. Mr. Lund can always be relied upon to bring forth songs that are both beautiful and unhackneyed and his offerings on this occasion included two rare numbers—The Early Morning by Peel and The Shepherdess by Macmurrough—which the baritone made more lovely by his fine treatment. His singing of the Martine-Fevrier Plaisir d'Amour and Massenet's Vision Fugitive likewise showed what untiring energy will do, for Mr. Lund has seldom been heard to better advantage than on this occasion. He was in splendid voice and so pleased the listeners that they recalled him many times.

LUCIA CHAGNON

A newcomer in our midst, Lucia Chagnon, made a deep impression on a large audience at Kimball Hall on the evening of February 20. For her introduction here, Miss Chagnon chose a well balanced and enjoyable program, which she sang with intelligence and skill. She approaches her songs with surety and sincerity and is capable of setting forth lieder as effectively as French, Italian and English songs. Her intelligent use of a lovely soprano and her interpretive efficiency make for highly enjoyable singing. Her listeners were most enthusiastic in their approval of the recitalist, who should visit us often.

In Isaac Van Grove, Miss Chagnon had an expert accompanist.

MIDSUMMER NIGHT'S DREAM PRODUCED BY BUSH

Shakespeare's Midsummer Night's Dream was produced by combined artists, dramatic and music pupils of Bush Conservatory, and the full Conservatory Orchestra with Richard Czerwonky conducting Mendelssohn's beautiful music, all under the direction of Elias Day, before a capacity audience at the Eighth Street Theater on February 14. The fantastic production was replete with scenic embellishment and quite in keeping with the period, as also were the costumes and other accessories. Considering the character of the material employed, it was an outstanding achievement and delighted the large audience to the full. All the participants are entitled to much credit, including the able director, who is dean of the dramatic department.

CHICAGO MUSICAL COLLEGE

Herbert Witherspoon, president of the College, will appear on the program of the Southern Conference for Music Education to be held in Asheville, N. C., on March 6, 7 and 8. On March 8 he will give a talk and demonstration on the teaching of singing, individually and in class, illustrating the same with his new series of slides on the stereopticon. During the talk he will bring out many of the latest discoveries regarding the vocal organs, by observation, experi-

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ment and the X-Ray. On April 4, Mr. Witherspoon will appear on the program of the Southern Music Supervisors Conference, where he will give a similar demonstration and speak on the subject of "Music as a Vital Factor in Education."

Edward Collins of the faculty gave a recital in Joplin, Mo., February 5, under the auspices of the American Legion. Mr. Collins will recommence his visits to St. Catherine's College, St. Paul, Minn., on March 7, where he will also act as musical supervisor.

Amelia Ummitz, artist student of Maurice Aronson, gave a piano recital in Erie, Pa., on February 15.

Mr. Witherspoon superintended another discussion in his studio on the philosophy of music, during the week of February 25. These discussions have excited much interest, and about fifty students now assemble for this purpose. Such meetings have done much to stimulate and advance interest in the study of aesthetics.

Composition students of Dr. Wesley LaViolette appeared recently in a recital at the Chicago Musical College, playing compositions of their own. The program brought out many interesting and new ideas excellently carried out by the following students: Sam Raphling, Lawrence Beste, Mrs. Elva Johnson, Karl McGuire and Allan Simpkins.

MENDELSSOHN CLUB CONCERT

The Mendelssohn Club's second concert of the season under Calvin Lampert's direction, at Orchestra Hall, on February 21, brought the usual large and enthusiastic audience, which found the program and the chorus' singing of it much to their liking. Luella Feiertag, soprano, assisted as soloist.

ENSEMBLE PROGRAM AT LYON & HEALY HALL

At the regular afternoon recital at Lyon & Healy Hall during the week of February 10, Olga Sandor proved as capable an ensemble player as she is a pianist. In a program consisting of two Beethoven Sonatas—opuses 69 and 40, and one by Strauss, Miss Sandor proved a pillar of strength at the piano, her lovely tone blending with that of the cellist, Lois Bichl, and never overshadowing the less powerful instrument. As a pianist Miss Sandor has won much success and is fast making a name for herself as one of the most worthy pianists emanating from the Jeannette Durno studio.

GRACE WELSH HEARD

Grace Welsh, young and gifted Chicago pianist, appeared at the American Conservatory Saturday afternoon recital at Kimball Hall on February 16, playing two piano numbers with Aletta Tenold. Their duo work in numbers by Bach-Maier, Mozart, Rachmaninoff, Casella, Infante and Vuillemin was excellent and showed unity of thought, fine balance and well thought-out readings. It would be interesting to hear Miss Welsh individually, as she evidently has made much progress in her art since her recent absence, which was devoted to study under Josef Lhevinne.

ORCHESTRA IN VARIED PROGRAM: ELLY NEY SOLOIST

Variety was the keynote of the symphony concerts of February 23 and 24, for Conductor Stock had selected the program from most diversified sources. There was the Overture to Mozart's *The Impresario* to make a gay, tuneful beginning, following which came a scholarly *Elegy*, *Chorale* and *Fugue* by Otterstrom; then the beautiful *La Mer* of Debussy, splendidly played by the orchestra; and the Brahms D minor piano concerto, with Elly Ney as soloist, concluded a concert which gave the listeners much in which to rejoice, both as to the music presented and the manner in which it was delivered.

From Conductor Stock and the Chicago Symphony Miss Ney received unfailing support in a masterly rendition of the old score, which seemed to glow with new beauties under the skillful treatment of soloist and orchestra.

AMERICAN CONSERVATORY NOTES

Josef Lhevinne will conduct a master class at the American Conservatory next summer from June 24 to July 30. In addition to private instruction, he will hold four repertory teachers' classes each week. A free scholarship will be awarded to the most talented pupil.

G. A. Grant-Schaefer, the well known composer, appeared in a lecture recital of his piano compositions in Conservatory Hall on February 22. The program was under the direction of Gail Martin Haake and Louise Robyn, with invitations extended to the members of the teachers' training classes in class piano methods and normal classes.

Louise Willhour, of the dramatic art faculty, presented her pupils in one-act plays on February 21 in the Studio Theatre.

Grace Muhs, artist student of Allen Spencer, will appear in recital in Curtis Hall, Fine Arts Building on March 14, in the Jessie B. Hall Young Artists' Series.

Annabel Comfort, of the class of 1925, is now teacher of piano and harmony at the State Normal School, Emporia, Kans.

George Calder is now director of music in the high school at Whiting, Ind.

Carl Harms, graduate of the American Conservatory, is now director of music in the high school at Hibbing, Minn.

JEANNETTE COX

Harvard Instrumental Clubs Give Concert

The fourth annual New York concert of the Harvard University Instrumental Clubs was given at Town Hall, February 23. The large audience of alumni and friends, and not a few regular frequenters of these interesting affairs, found the program very much to their enjoyment for it included a variety of fare.

The first number was the popular Harvard march, *Up The Street*, played by the Banjo Club, and the last number was the alma mater, *Fair Harvard*, in which all the clubs combined. In between came selections by the Vocal Club, Mandolin Club, Banjo Club and the Gold Coast Orchestra. Especially well done were the vocal pieces—*Old Man Noah* (arr. Bartholomew), *Invictus* (Huhn), *Land-sighting* (Grieg), and *Negro Spirituals*. College songs added a bit of college spirit. Robert Reinhart, '29; J. S. B. Archer, '31, and A. M. Lund, '29, were the individual stars who helped to make this annual affair one of the best the Harvard men have offered so far.

Philharmonic-Symphony to Begin Spring Tour

Early in March the Philharmonic-Symphony Orchestra, under the direction of Toscanini, will start on its spring tour. During its first week it will play in Philadelphia, Washington, Baltimore, Rochester, and twice in Pittsburgh.

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Jan. 30, 1929

Editor,
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Dear Mr. Editor:

It will interest you very much to have me tell you that I have come to the conclusion it pays to have publicity in the *Musical Courier*. My reaction has been, as a result of my photo with the Apollo Club and your notice about my having done the *Seraphic Song* by Rubinstein, that it has brought me another engagement for the same work—the fifth time within two seasons with various glee clubs. I am to sing it on February 17th in New York City.

Concert fine last night at Rutherford, "the Elijah", and Sunday's performance of Verdi's *Requiem* brought more words of enthusiasm than I have had in years.

With best wishes, I am

Cordially yours,

Amy Ellerman

AE:GH

*"Don't hide your light
under a bushel"*

MOLTER



ISABEL RICHARDSON MOLTER

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"Wins and Holds" NEW YORK AND BOSTON

BOSTON EVENING TRANSCRIPT

FRIDAY, JANUARY 11, 1929

Concert-Chronicle

IN better voice, more skilled in technique, Mrs. Isabelle Richardson Molter, familiar singer here, returned to Jordan Hall last evening. Mrs. Molter has indeed made notable advances since her concert last season. Her limpid tones in soft music, her smooth flow of melody, her lively interest in musical expression have been observed before. Last evening, however, there were additional virtues. Gone was the harshness of her tones in high-pitched, intense expression; the singer more than once permitted her voice to sound at very nearly its full strength, and still it did not run out on hard surfaces. A gentle vibrato, even in measures of dynamic climax, afforded just the right degree of warmth. Though she invoked the "clouds" of the little impression by Georges with all possible ardor, yet the tones were round, full-bodied. Gone as well was the tendency, observed last year, to retard the tempo toward the close of a piece; her rhythms were once more in step with the composer.

Although Mrs. Molter undoubtedly has explored the various potentialities of her voice for her own satisfaction, there may be varieties of timbre that she has not yet invoked. Surely she has resonance chambers that will produce richer colors than those she usually reveals. Nevertheless, the variety of expression she does command by dynamic inflection, by pause, by rhythmic change is notable. Her performance of Grieg's "The Swan" was one example; that of "Thanks for Thy Counsel," by the same composer, another. The two songs of Schubert, "Die Post" and "Gretchen am Spinnrade," she sang with dramatic fervor, and yet with dignity and restraint.

Mrs. Molter's voice production appears effortless. One technical feat that was roundly applauded last evening was her skillful increase of force on the sustained note that comes at the end of William Arms Fisher's "I Heard a Cry." The audience was large and cordial. What is more, it listened intently. Mrs. Molter provided alert accompaniments.

N. M. J.

The Christian Science MONITOR

JANUARY 11, 1929

Isabel Molter

Here, a warmly responsive audience, Isabel Richardson Molter, soprano, accompanied by Harold Molter, gave a recital at Jordan Hall last evening. Mrs. Molter returns to a constant and growing public in this city. Her listeners enjoy the vitality and energy and thoughtfulness she puts into her work. Her choice of music by Americans is generally well made, even though last evening's group did not satisfy every ear in her audience. Her stage manner owns ease and charm.

Perhaps the most characteristic feature of Mrs. Molter's singing is the shining brilliance of her tones. She polishes each note and each phrase with care and consideration. She makes her conception of a song clear to her audience, in large measure because she herself seems to understand exactly what she purposes doing.

C. S. R.

THE BOSTON HERALD.
FRIDAY, JANUARY 11, 1929

ISABEL RICHARDSON MOLTER

Isabel Richardson Molter, soprano, sang this program last night in Jordan Hall, to the accompaniment of Harold Molter:

Dove sono, Mozart; Nuages, La Pluie, Georges; Die Post, Gretchen am Spinnrade, Schubert; Melancholy, Merikanto; Sailing, Olsen; A Dream, A Swan. Thanks for Thy Counsel, Grieg; I Heard a Cry, Fisher; The Little Shepherd's Song, Watts; Nocturne, Lester; Spring Song of the Robin, Woman from "Shanewis," Cadman.

Mrs. Molter, last night as at previous Boston appearances, made good her title to many vocal and musical virtues. Few singers now active on the concert stage have a voice at command so fine as hers, a soprano of singular clarity and power. Not all of her concertgoers, by any means, have taken pains, like Mrs. Molter, to establish a thoroughly capable technique.

Fewer still, to turn to the matter of music, feel rhythm as Mrs. Molter feels it, or melody. And in the matter more important still, of genuineness, only a handful out of the dozens of singers now crowding the concert field are fit to stand in company with Mrs. Molter. To hear her, therefore, is a pleasure, a woman who knows how to sing technically well, musically too, and with rhetorical intelligence. Besides, she means what she says. R. R. G.



PHILIP HALE

--in the--

BOSTON HERALD

OF OCTOBER 21, 1927, SAYS:

ISABEL MOLTER GIVES RECITAL

AUDIENCE IN JORDAN HALL APPRECIATIVE

Isabel Richardson Molter, soprano, with Harold Molter, accompanist, gave a recital last night in Jordan hall.

It was a great pleasure to hear Coquard's music to Xavier de Maistre's verses again, and Mme. Molter sang it superbly, running the gamut of emotion from tender love-longing to fiery denunciation and the spirit of revenge. A good many years ago this song was frequently heard in recitals. No one within our recollection has so fully grasped its meaning and given it such eloquent expression as Mme. Molter.

Guild Theatre, New York

January 13, 1929

THE NEW YORK TIMES MORNING TELEGRAPH
says:

"Isabel Richardson Molter, a soprano who has been heard here in previous seasons, gave a recital last night at the Guild Theatre before an audience of good size. She repeated the impression she has already made as a recitalist of considerable interpretative gifts. Her phrasing and enunciation of the texts of her songs revealed true musicianship. She was especially effective in her use of the mezzo-voice, which was displayed with charming effect in her singing of Brahms' 'Wiegenlied' and Grieg's 'A Dream' and 'A Swan.' The singer was cordially received by her audience, which demanded several encores. Harold Molter provided excellent piano accompaniments."

says:
"A Swan" of Grieg, was rendered with such exquisite modeling and poetical phrasing, with such lovely fragility of tone, that it stands out among the best examples of vocal art of the entire week."

NEW YORK AMERICAN
says:

"It was artistically gratifying to hear Mozart's music sung with such facility and fluency and the further revelation of the style and polish so essential to that composer. She put depth of feeling and expression in her German songs and delivered the French numbers with becoming delicacy and poetry."—GRENA BENNETT.

THE NEW YORK HERALD TRIBUNE says:

"Molter proved to be an intelligent, expressive artist, showing that she could appreciate the moods of her songs and set forth shades of feeling. She was excellent."

THE NEW YORK EVENING TELEGRAM says:

"There is real pleasure to be had in Mme. Molter's ministrations. She has voice, schooling, and a certain engaging distinction, besides being agreeably at home in a variety of styles."

THE NEW YORK EVENING SUN says:

"Mme. Molter claims serious consideration as a song interpreter, who has authoritative command of style and the dignity and poise of stage presence to give value to her vocal efforts."

THE NEW YORK EVENING WORLD says:

"Isabel Richardson Molter, soprano, assisted at the piano by Harold Molter, an expert accompanist, gave a recital yesterday, which so delighted a large audience that many numbers bore repetition. Mme. Molter, blessed with a radiant and winning personality, sang with accuracy, engaging interpretative charm and distinguished diction."

"Feminine Victor of the North Shore Festival"

Evanston-North Shore Festival, May 21, 1928

"Molter's voice was as lovely in the suppliant music of Verdi as it had been brilliant in Wagner's triumphant melody."—Chicago Herald and Examiner (Glenn Dillard Gunn)

"The aria 'Dich theure Halle' from the second act of Wagner's opera 'Tannhauser' had a Chicago singer as the exponent of its vocal performance, Isabel Richardson Molter, whose powerful dramatic voice, whose grand manner and whose interpretation of the Wagner music and texts earned her well-merited applause."—Chicago Daily News (Maurice Rosenfeld)

Chicago Recital, Studebaker Theatre, Nov. 4, 1928

"We remember Mrs. Molter as the feminine victor of the North Shore Festival last Spring, when she thrilled us with the power and authority of her Wagner singing. She showed in songs by Winter Watts and Lester that she is also mistress of the more delicate shades in the art of lyric interpretation. She was very successful."

—Chicago Evening American (Herman Devries)

RECITAL MANAGEMENT ARTHUR JUDSON

Steinway Hall, New York

(Mme. Molter uses Mason & Hamlin Piano)

Packard Building, Philadelphia

Schumann-Heink Acclaimed at Metropolitan as Erda in Rheingold

Celebrated Diva, in Excellent Voice, Receives Ovation—Der Freischütz and Tales of Hoffmann Given for First Time This Season—Repetitions Also Superbly Presented

PELLEAS ET MELISANDE, FEBRUARY 18

Pelleas et Melisande was repeated on February 18 with Bori and Edward Johnson in the title roles, Bourskaya as Genevieve, Dalossy as Little Yniold, Whitehill as Golaud, Rother as Arkel, Ananian as the Physician, and Hasselmans conducting. Bori was fascinating as usual, and Johnson, heard all too seldom, was at his best vocally and histrionically. Whitehill was outstanding in his fine impersonation of Golaud, and the balance of the cast was up to its usual high standard. Chorus and orchestra helped materially in making the performance a most enjoyable one.

HAENSEL AND GRETTEL AND CAVALLERIA RUSTICANA, FEBRUARY 21

Humperdinck's lovely fairy tale had its fifth presentation this season on Wednesday evening. In company with it was Cavalleria, whose partnership with Pagliacci may come to an end at the Metropolitan if Haensel and Gretel continues in such favor. The cast in the Humperdinck opera was a familiar one, with Mmes. Fleischer and Mario as the children and Mmes. Manski, Wakefield, Alcock and Lerch and Mr. Ludikar in the other roles. Mr. Bodanzky directed the performance, which was of uniform excellence. In Cavalleria, Florence Easton made an admirable Santuzza, giving freely of her beautiful voice and rising to dramatic heights. Marion Telva was an alluring Lola, and Mme. Falco made a sympathetic mother Lucia. Messrs. Tokatyan and Tibbett were at their best in the roles of Turiddu and Alfio.

Mr. Bellezza led the orchestra.

DAS RHEINGOLD, FEBRUARY 21 (MATINEE)

The feature of the Rheingold performance on February 21 was the appearance of Mme. Schumann-Heink in the role of Erda. The renowned contralto was in remarkably good voice and sang with all her old time intensity. It was difficult to believe that those deep, rich, vibrant, warm tones came from the throat of a woman only three years this side of the Biblical age. What an object lesson she is for other singers! She received a veritable ovation at the close of the performance.

Rheingold was the second work offered in the special Wagner Matinee Cycle which has now come to be a prominent feature of the Metropolitan season. There was a capacity house, and the Wagnerites were out in great numbers. The cast included Schorr as Wotan, Gertrude Kappel as Fricka, Maria Mueller as Freia, Kirchoff as Loge and Schuetzendorf as Alberich, while the parts of Donner, Froh, Mime, Fasolt and Fafner were in the hands of Fred Patton, Alfio Tedesco, George Meader, Leon Rother and James Wolfe respectively. Mmes. Fleischer, Wells and Telva were heard as the Rhine Maidens.

Schorr's Wotan was traditionally correct and he sang superbly. Gertrude Kappel was very impressive both vocally and histrionically as Fricka. Her voice was warm and appealing and remarkably even in all the registers. Schuetzendorf was admirable, particularly in the way of characterization. Kirchoff was a very volatile, fiery Loge, and sang with distinction. The two giants were excellent. James Wolfe, although he had the smaller role as Fafner, made, nevertheless, a splendid impression with his deep, rich, real basso-profundo voice.

It was, all in all, a very fine performance, and Bodanzky led his forces with great skill.

TALES OF HOFFMANN, FEBRUARY 21

The Tales of Hoffmann was presented for the first time this season on Thursday evening, before a brilliant gathering that thoroughly appreciated this fantastic opera of Offenbach and the splendid performance given it by a cast of favorite singers. Armand Tokatyan portrayed the role of Hoffmann, singing with all the flourish and pathos demanded in this part, the prologue and epilogue being particularly effective. Nina Morgana as the mechanical doll, Olympia, was a delight to the audience, as she cleverly depicted the intricate and comic features of this role. Hoffmann's other two fanciful loves were enacted by Dorothee Manski (Giulietta) and Lucrezia Bori (Antonia), both singing and acting with accustomed skill and with real zest and love for the music. Nor did the rest of the cast miss any of the beauty and joy in this opera, each doing his part to give the performance the same appeal that it has had in previous seasons. Merle Alcock's clear, melodious contralto, and her skillful acting made the part of Nicklausse impressive, while Henriette Wakefield and Messrs. Ludikar, De Luca, Rother, d'Angelo, Cehanovsky, Wolfe, Altglass, Gabor and Picco, gave commendable portrayals of their individual roles. What with the picturesque costumes and settings throughout the three acts, the performance was all that is to be desired. Louis Hasselmans conducted and gave a colorful and vivid reading of the score.

AIDA, FEBRUARY 22

It was an exceptionally well sung performance of Aida that attracted a large audience on Friday afternoon. Vocally and dramatically Leonora Corona, in the title role, gave a capital performance. Karin Branzell's rich voice was heard to advantage as Amneris while the tenor of the afternoon was Lauri-Volpe. In excellent fettle, he sang with a tonal beauty and abandon that brought him rounds of applause. With Titta Ruffo as Amonasro much was to be expected and was realized. The great baritone in superb form sang his music with a gusto that aroused enthusiasm. Pavel Ludikar, the Ramfis; William Gustafson, the King; Alfio Tedesco,

a Messenger, and Aida Doninelli, the priestess, completed the cast. Serafin conducted.

ROMEO AND JULIET, FEBRUARY 22

The evening of Washington's Birthday found a distinguished audience gathered to hear Gounod's ever-popular opera, Romeo and Juliet. Edward Johnson again assumed the role of Romeo, while blonde and charming Grace Moore portrayed the type preferred by medieval Italian gentlemen. Miss Moore was in excellent voice, and gave the fine performance warranted by her long familiarity with this heroine. Visually, her Juliet is all that one could ask, and her singing is distinguished by dramatic appeal as well as a lovely clarity of tone. No less notable is Edward Johnson as Romeo. He unquestionably looks the part and lends manliness and sincerity as well as romantic charm to the immortal Italian lover. Giuseppe De Luca was Mercutio, and sang with the sure artistry and unflinching good taste which may be expected from him. Louis D'Angelo as Capulet and Ezio Pinza as Friar Laurent added to the luster of the performance, and Dalossy, Wakefield, Paltrinieri, Bada,

(Continued on page 39)

Sokoloff Features Brahms With Cleveland Orchestra

Pro Arte String Quartet, Heinrich Schlusnus, Institute Faculty Members and Others Give Programs

CLEVELAND, OHIO.—Nikolai Sokoloff chose the Brahms third symphony in F major as the high point of the Cleveland Orchestra's concert, and gave Cleveland its first hearing of d'Indy's Symphonic Variations, Istar. Turina's La Procession de Rocio, heard with such enthusiasm last season, was repeated, to the great satisfaction of the audience.

Heinrich Schlusnus, principal baritone of the Berlin State Opera appeared as soloist, singing a group of songs with orchestral accompaniment, Beethoven's Die Ehre Gottes aus der Natur, Schubert's Dem Unendlichen and two songs by Mahler.

The fifth concert in the series put on by the Chamber Music Society presented the Pro Arte String Quartet of Brussels, composed of Messrs. Onnon, Halleux, Prevost and Maas, who played in the ballroom of Wade Park Manor. Their delightful program consisted of Haydn's D major quartet, Three Pieces and Concertino by Stravinsky, Debussy's Quartet in G and Milhaud's Seventh Quartet, which is dedicated to this ensemble. An interesting feature of their playing is the shifting of first and second violin parts. M. Halleux takes the first violin part in the works of the classicists, whereas M. Onnon plays first violin in the modern pieces. It is a unique and pleasant custom.

Beryl Rubinstein, pianist, Andre de Ribaupierre, violinist, and Marcel Salzinger, baritone, all members of the faculty of the Institute of Music, gave a program at the Temple under the auspices of the Temple Men's Club and the Women's Association. Mr. Rubinstein played the F minor concert etude by Liszt, Schubert's Ballet Music from Rosamunde, the Mendelssohn Spinning Song, Chopin's Nocturne in D flat and the Taussig arrangement of Schubert's Marche Militaire. Mr. Salzinger's songs included Schubert's Die Krache, Auf dem Wasser zu singen, and an aria from The Queen of Sheba by Goldmark, Handel's Where'er You Walk, Stizzoso mio stizzoso by Pergolesi, and Massenet's Vision Fugitive. Mr. de Ribaupierre played Nigun by Ernest Bloch, Mozart's Minuet, The Bee by Schubert, and the Tartini-Kreisler Variations.

The fourth afternoon concert by the Fortnightly Club was given at the Hotel Statler, and presented Dorothy Price, pianist; Wilma J. Takacs, soprano, with Mrs. John Woehrmann at the piano; Beatrice Mullian Moore, soprano, accompanied by Winifred Rader, and violin numbers by Robert Wallace, accompanied by Parker Bailey.

Edwin Arthur Kraft, organist of Trinity Cathedral, Cleveland, was assisted by Howard Burrows, tenor, in his monthly recital at the Cathedral, and Edgar Bowman, organist and choir master of St. Ann's Church, is giving a series of Sunday afternoon organ recitals at the Museum of Art.

Selma Pelonsky, Boston pianist, gave a recital under the direction of her sister, Mrs. Martin Heydemann, in Mrs. Heydemann's Play House. Mrs. Heydemann is the former Lily Carthew, well known writer and monologist. E. C.

Shavitch's Berlin Symphony Programs Announced

BERLIN.—The Berlin Symphony Orchestra announces interesting programs for the balance of the season, which will be under the direction of Vladimir Shavitch, American conductor. The novelties will include Prokofiev's Pas d'Acier, Roussel's Piano concerto, new works by Malipiero, Respighi, Honegger and Fabbini. Mr. Shavitch will also conduct the seldom-played Fourth Symphony of Mahler, with Lotte Lehmann, distinguished soprano, as soloist.

Three works with chorus are also programmed: Daphnis et Chloe by Ravel; Debussy Nocturnes (complete); and the Liszt Faust Symphony.

The programs of Dr. Kunwald, who led the Berlin Symphony during the first half of the season have stressed mainly the conservative repertory. Z.

News Flash

Anne Roselle a "Sensational Success"

(Special cable to the Musical Courier)

Berlin, February 26.—Anne Roselle's concert proved a sensational success. The soprano was in splendid voice and her style fascinated all.

(Signed) WOLFF AND SACHS.

Schneevoigt Conducts Another Fine Program

Rumor Has the Distinguished Leader of the Philharmonic Re-engaged—Brailowsky Scores as Soloist

LOS ANGELES, CAL.—The ninth pair of symphony concerts by the Philharmonic Orchestra presented an inspiring Beethoven program with Alexander Brailowsky, pianist, as soloist. The first half of the evening was occupied with the Pastoral Symphony which Conductor Schneevoigt presented in a most gratifying manner. The Allegro and Allegretto were particularly well done and the entire work radiated a spirit of cheerfulness. The Concerto No. 3 for piano which Brailowsky played was stupendous. Since his first appearance here he has gained greatly in virtuosity. His technic is well nigh perfect and he produces a crystalline, bell-like tone. His pianissimos were well contrasted with the balance of his work. He was given beautiful support by the orchestra. The Allegro was especially brilliant. The Leonore Overture closed the program.

On February 10 the Philharmonic Orchestra gave its fortnightly popular concert at the Philharmonic Auditorium. Parish Williams, baritone, was the soloist. He sang Dio Possente from Gounod's Faust, and In Memoriam, by Rhea Silberta. The orchestral offering was Massenet's ballet music from Le Cid and Bloch's America.

Sibley Pease, organist at the Elk's Temple, gave one of his usual four o'clock Sunday afternoon organ recitals, which was open to the public, offering the following program: Contemplation, Friml; A Song of India, Rimsky-Korsakoff; Incidental Music to Monsieur Beaucaire; Finale in D, Lemmens; Hymn to the Sun (Le Coq d'Or), An Evening Meditation, Mansfield; two sacred songs and Mendelssohn's Consolation.

Tito Schipa, with Frederick Longas as accompanist, sang to a sold-out house at the Philharmonic, February 12.

The London String Quartet played February 3 at the Pasadena Community Playhouse before a capacity house. The work was supremely fine.

The Church of the Blessed Sacrament dedicated a magnificent Casavant pipe organ, February 3, with a concert by Richard Keys Biggs.

Adolph Tandler, conductor of the Little Symphony Orchestra, has been appointed by Hugo Riesenfeld as assistant director of his recording orchestra at the United Artists Studio.

Georg Schneevoigt, conductor of the Philharmonic Orchestra assisted by Cecil Frankel, Mrs. Albert E. Van Court and Blanche Ebert Seaver, will conduct the local auditions for the Schubert Memorial.

It is rumored with considerable authority that Georg Schneevoigt has been reengaged for the next Philharmonic Orchestra season, with several guest conductors. Mr. Clark has assumed another five year guarantee. B. I. H.



FRITZ REINER,

gifted and popular conductor, who has just renewed his contract with the Cincinnati Orchestra after a most successful season there, and as a guest conductor with the Philadelphia and New York Philharmonic Orchestras. (Kubey-Rembrandt photo).

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NEW YORK FEBRUARY 28, 1929 No. 2551

The best critics are those who agree with us.

Practice makes perfect and makes the neighbors furious.

Yes, indeed, Clytemnestra, moving picture music frequently is moving.

You are not a great singer unless you have publicly endorsed some brand of cigarette.

Great events always seem to come together. The Prince of Wales is ready to quit killing foxes and the modernistic composers are ready to quit killing melody.

Fish have no memory and no mind, says Sir Arthur Keith, British scientist. It must have been one of that species which gave a vocal recital in New York recently.

All things come to him who waits. Even the late arrival at Carnegie Hall, exiled in the lobby, has the music come to him now and again as it seeps through the locked doors.

A recent newspaper headline read, "Metropolitan Net Is Over a Million." Unfortunately, the article was about the Metropolitan Chain Stores, Inc., and not about the Metropolitan Opera Company.

Beethoven's Quartets is the title of a new volume by Joseph de Marliave. The book, a thorough one, tells all about Beethoven's quartets. Now that the secret is out, who will be the first to write some quartets like Beethoven's? And if not like them, at least as great?

The memorial candle for the late Enrico Caruso, tenor, is 16 feet high, 5 feet in circumference at the base and tapering to 18 inches at the tip. It weighs one ton and cost \$3,700. It will be burned one day each year (All Saints Day, November 1), and at this rate it is estimated that it will last eighteen centuries. Such is the information that the New York Telegram gives a questioning correspondent. That paper does not, however, tell why the candle should last eighteen centuries. In fact, there is no good reason for any such duration. Whoever conceived the idea seems to be ignorant of the length of time during which the fame of any tenor would be preserved or his name be even remembered. With all due deference to Caruso and his fine voice and undeniable gifts, no

one will be interested in him or his achievements eighteen centuries from now.

It has not yet been figured out successfully whether it is more difficult for an artist to acquire a reputation or to maintain it.

Last week another excellent young pianist appeared here publicly who is a protégée of the Mexican Government and had the expenses of her musical training paid by them. And yet many Americans are wont to look upon the Mexican Government as somewhat backward in principle and lacking in refined culture.

When, in her novel of several years ago, called *The Lummo*, Fannie Hurst speaks of her heroine's pent up feelings being like a "sunken cathedral" (the quotation marks are ours) was the author not thinking of Debussy's piano piece of that name? And if so, why was that composer not given credit for his lovely and poetical title?

Hats off to Rome, as a discerning music center. Recently at the performance of a modernistic composition (by Malipiero) the Italian audience raised such a protesting hubbub that the concert had to be stopped. There is no good reason why paying listeners should submit tamely to being bored or to having their ears assailed with sounds unbearably ugly or otherwise provocatively distasteful.

On February 3 the Dresden Opera gave its twenty-fifth performance of Strauss' *Egyptian Helena*. A cycle of that composer's operas (comprising *Salome*, *Elektra*, *Helena*, *Rosenkavalier*, *Ariadne*, and *Woman Without a Shadow*) will be done in Berlin next May. Whatever America may think about Strauss, Germany still believes that he has written other works worth hearing beside *Rosenkavalier*, *Till Eulenspiegel*, *Death and Transfiguration*, and certain songs, and Germany is unquestionably right.

If there is a member of the Legislature who is a concert-goer he should propose a bill which makes it a misdemeanor for a singer who comes a cropper in a song, to glower malignantly at the innocent accompanist. Carefully compiled statistics show that since 1842 the mistakes made in song recitals number 4,842,762,439. Of that considerable number two were made by the accompanists, one consisting of the pianist's failure to assist the songbird in distributing the flowers on and about the piano; the other, in the accompanist's inability to play from memory the music on a page missing from the mangled copy supplied by the singer.

The custom of several New York dailies (particularly *The Sun* and *The Times*) to publish unsolicited correspondence on musical subjects and persons, is inadvisable and injurious. Recently such letters, written by individuals of no recognized musical or critical standing, and afflicted with palpable, violent prejudices, have appeared in the public prints and caused much unfavorable comment among persons with judicious regard for the tonal art and its exponents. Personal and vicious attacks on Galli Curci, Bodanzky, Gatti-Casazza, and other well known musical personages, have been contained in the letters of such correspondents, and it seems to us that the publication of the material has no useful purpose, and opens the door to a practice that is most unfair to those attacked and often decidedly misleading to the readers. It is proper when a professional critic who is paid to present his opinions to the public, writes his honest views no matter how severe they might happen to be. But the case is different when an amateur critic rushes into print (with a motive often questionable) and expresses sentiments purely personal and often based only on hearsay, guesses, limited experience, and half-baked knowledge. What end is served by giving wide publicity to material of that kind? And does such a course not allow any one with a grievance against a musical person or institution to bring his dislike and spleen before the eyes of many thousands of readers who might be influenced adversely against the victims of the onslaughts? The music critic of a daily is supposed to point out and usually does point out, all the defects in performances and the errors in musical procedures generally. When a private correspondent disagrees with the critic, that does not matter to the public at large, and does not give the letter writer the privilege to have his views displayed in print. We have yet to see a critic admit on the strength of such a letter, that he was wrong in his estimate, and retract it publicly.

GUY MAIER: CRITIC

On January 25 Guy Maier began his second annual series of Young People's concerts for the Public School children of Kansas City, Mo. At this opening event he had the assistance of his pupil, Dalies Frantz, in a program for one and two pianos. Mr. Selby, the critic of the *Kansas City Times*, offered the courtesy of his daily column to Guy Maier to write a criticism of his own concert. What Mr. Maier thinks of himself and his own piano playing follows:

"It is given to few people to gratify two such curious desires as I have had for years. The first was to read my own death notices. This ambition was realized about ten years ago, after a seemingly fatal accident which I had in Boston. The second desire always has been a stumbling block—to write a review of a concert by myself in an influential daily paper.

"And now even this impossibility has come to pass, and it puts me in a very embarrassing situation. Because I usually think that I am a terrible pianist. This is especially so in the early morning, but as the hours of the day pass by in hard work, I feel sometimes (but rarely) that I am rather good by evening. Yesterday afternoon I had a more difficult job than just being a good pianist. In *Ivanhoe* auditorium there were some 1,600 children who came to be interested in what looked like a great black elephant (or rather there were two elephants) standing on a stage set for the evening performance of 'John Ferguson.' The stage man apologized for the 'set,' which was a scene in which a man's body 'lies in state.' Fortunately, he had removed the coffin.

"To me the most difficult job in the world is interesting hundreds of children of all ages in an hour's concert of piano music, without making the event seem an 'educational' one. I do not believe in talking technicalities, or musicalities, but in telling romantic tales to the children and pointing certain emotional or pictorial aspects of the music, so that some of them will go home singing Schubert or Bach tunes, realizing that music is essentially a thing to have fun with. In Kansas City it is easier to 'get across' what I am trying to do because of the marvelous training the children have in the schools. Under the organization of Mabelle Glenn and Margaret Lowry they already have tasted the delights of concert going, know how to deport themselves, and have even learned how to participate in the concerts. This they do by means of their beautiful singing.

"Yesterday they sang the old folk-song of *Ah, Vous Dirai-Je Maman*, and I played Mozart's variations on it. They sang the Song of *Salvador Rosa* and also Schubert's *Wandering*. Dalies Frantz, a very gifted young pianist, played *Godowsky's* variations on this last song. Mr. Frantz had a great success with the audience also in *Percy Grainger's* *Country Gardens* and in *Chopin's* *Minute Waltz*. His own *Turkey in the Straw*, for two pianos, made a great hit. The children swallowed the modernists well (even *Stravinsky*), all except the *Mother Goose* pieces of *Ravel*. It probably was a mistake to play these for children are not impressionists. But the charm of these concerts lies in their spontaneity and in experimenting with various groups of children to see just how far you can go with them musically.

"There were many two-piano numbers, including such favorites as the *Danse Macabre*, the *Chopin Buttersly* and *Black Key etudes* played simultaneously, and the *Arensky scherzo*. The children seemed to enjoy the concert, but I am sure they did not enjoy listening nearly so much as Mr. Frantz and I enjoyed playing for them. It was an amazingly quiet and responsive audience.

"And now that the second unique ambition of my life is fulfilled, what have I to live for?"

A comment by Wagner himself which may be considered a reply to the critics who take exception to his tunes is found in a letter he wrote to his friend, Uhlig: "Chill and heartless is the song, but singer and player are politely requested to fill it to the brim with feeling." There are still those today who criticize Wagner, and there are even those who think that the songs, especially those sung by gods and goddesses, should be chill and heartless, and so interpreted.

WAGNER'S "RING" REFASHIONED

NIBELUNGEN MYSTERIES MADE INTO A PLAIN TALE FOR PLAIN PEOPLE

(In Four Parts)

By Leonard Lieblich

PART II

"Die Walküre"

ACT I

(Scene: The interior of a rude but elaborate bungalow, built of wood. In the center of the chamber the trunk of a mighty ash tree ranges upward and projects through the roof. At the right [viewed from the auditorium] is a fireplace, in which glow realistic logs, made of papier maché with incandescent electric light bulbs. At the left are low steps, leading to a sleeping chamber; a rude deal table and some wooden stools are placed about the stage. When the curtain rises there is a terrific storm somewhere back of the hut, but in two or three minutes the stage hands tire and the raging tempest dies away, so that one of the Siegmund motifs can be heard on the 'cellos. A man clad in a small piece of bearskin totters in through the rear entrance. He seems exhausted and throws himself down near the fire, closing one eye, and with the other noting that all the seats of the critics seem to be occupied.)

Siegmund—I know not whose hut this is, but here will I rest.

Sieglinde (enters from the sleeping chamber, thinking her husband, Hunding, has come home. She sees Siegmund and stops in astonishment)—See who's here! A stranger. And in this house. Who are you?

(Siegmund, pretending to be asleep, snores loudly.)

Sieglinde—Ah! How sweetly he sings Wagner. It is the true Bayreuth method.

Siegmund (as though awakening)—I am dry. A drink! A drink!

Sieglinde—Dry? And yet you have just come in out of the rain.

Siegmund (laughs heartily and feels his clothes)—Stupid, isn't it, but the stage directions do not call for wet clothes.

Sieglinde—I can't give you anything but water. My husband's bootlegger hasn't been here this week.

Siegmund—(drinks).

Sieglinde—I can see your bare skin.

Siegmund (hastily)—I beg your pardon?

Sieglinde (with a smile)—I can see your bearskin.

Siegmund (relieved)—Oh, I thought you said—I mean—(eyes her narrowly)—say, you are awfully jolly, aren't you?



SIEGMUND RESTING SWEETLY.

Sieglinde—You won't think so when you see me in the second act.

Siegmund—How about another drink?

Sieglinde (fills the horn with more water and hands it to Siegmund.)

(The student of the Nibelungen dramas should study with particular care the nature and significance of the various drinks dispensed by Wagner to his characters. From this point on in the Ring the libations will be rather frequent; likewise Wagner's use of thirst as a dramatic device for creating new

situations. In the later dramas, whenever the action threatens to stop, one character or another is handed an enormous drink and immediately the trouble recommences.)

Siegmund (after he has drunk)—You are not bad looking, and your gown and coiffure are deucedly becoming even if somewhat flimsy, for a woman who lives in the backwoods.

Sieglinde—This is Hunding's hut and I am his wife. Where did you come from?

Siegmund—I have been giving battle to my enemies, and I engaged them so valiantly that if I hadn't run faster than they did I'd be fighting them still.

Sieglinde (with admiration)—Brave man! Now that I know you are not a Federal agent I'll get you a real drink. (She fetches a horn full of mead; wise-crackingly) Horn in on this.

Siegmund (smacking his lips)—It's got a kick all right. Where do you get it? (Takes another long pull, and regards Sieglinde attentively.) You're getting prettier every minute. I prefer blondes. I know a little girl over in Gallia—

Sieglinde (nettled)—Finish your drink.

Siegmund (empties the horn)—My, but that's good! Say, baby, you're positively a beauty! (Quickly) It's warm in here. I'll have to be going.

Sieglinde—Tarry, stranger. My husband never talks to me like that.

Siegmund—That's because he's your husband. He does not understand you, and you are a woman who ought to be understood. You are unhappy. So am I. Let's be unhappy together. (They look into each other's eyes unhappily.)

Sieglinde (wildly)—Ha! What's that?

Siegmund (leaps up affrightedly)—Where?

Sieglinde—There—behind you—that black thing jumping up and down.

Siegmund (relieved)—Oh, that's only the conductor working up a fortissimo in the orchestra.

Sieglinde (hurriedly)—Fortissimo? That means Hunding is home.

(Enter Hunding, a forbidding looking personage, dressed in black fur, wearing a tall cap made of black eagle feathers, and carrying a spear and shield. He sees Siegmund and looks inquiringly at Sieglinde.)

Sieglinde (hastily)—I didn't invite him. He crashed in.

Hunding—'Tis well, 'tis. As he is our guest we must shelter him. What is there for supper?

Sieglinde—A boiled dinner, dearie. Corned beef and cabbage—

Hunding (in an awful voice)—What—again?

Sieglinde—There's a little of the pickled dinosaur feet, if you'd like that.

Hunding—(his answer is sung to such deep bass notes that the words cannot be distinguished).

Sieglinde—Very well, darling, but you needn't be so profane about it. (She prepares the meal).

Hunding (to Siegmund)—Tell me about yourself.

Siegmund—I don't know who I am, I don't know where I came from, I don't know where I am now, and I don't know where I'm going.

Hunding—Anything you do know?

Siegmund—I don't know.

Hunding—Thanks. (He looks sharply from his guest to his wife and seems to make mental com-

parison of their faces.) Do you know, you two look very much alike?

Siegmund (carelessly)—Yes, I noticed that we bear a striking resemblance to each other—especially Mrs. Hunding.

(The music here indicates that Siegmund and Sieglinde are twins, but Wagner's score, clever as it is, does not tell us that one is a boy and the other a girl.)

Sieglinde (coquettishly)—Now, really, you must reveal who you are.

Siegmund—Well, then, my father was named Wolfe, and I came into the world with a twin sister. One day, while father was out, the Neidings, our tribal enemies, slew Ma and carried sister away. Dad and I stuck together for awhile, but soon he, too, disappeared, leaving behind only the wolf skin he used to wear. Since then I have been fighting the foes of the Wolfings, my tribe, and slew full many of the miscreants.

Hunding (with a roar)—Ha! you belong to a race which violates what men revere. (The music here leads one to suspect that Hunding knows a deal more than he cares to admit about the murder of Mrs. Wolfe and the abduction of young Miss Wolfe.) Know, then, Siegmund Wolfe, that I am



THE WALKÜRE MUSIC INDICATES THAT SIEGMUND AND SIEGLINDE ARE TWINS.

one of your foes. For this night you are my guest, but tomorrow I challenge you to mortal combat.

Siegmund (with a quick look at Sieglinde)—I think I'll board here permanently.

Sieglinde (to Hunding)—Let him stay. We have a spare room and we really need the money. Spring is here—I shall require new things—

Hunding—I have spoken. (To Sieglinde.) Get my nightcap and wait for me there. (Points to the bedchamber.) Before you go, prepare my evening drink.

(Sieglinde prepares Wagnerian drink No. 3, made with wood alcohol, which she pours into a horn and hands to Hunding. Then she looks meaningly at Siegmund and exits backward to the bedchamber.)

Siegmund (to Hunding)—You might have offered a fellow some of that booze.

Hunding—Silence! I'll see you tomorrow. (Exits to bedchamber.)

Siegmund (alone)—I have a strange habit, whenever I am alone, of singing out loud the story of my life. Here goes: "My father told me that some day when I needed it most I should find a sword. It seemeth to me that this is the moment."

(By a strange coincidence, at that moment a stage hand in the wings begins to train a calcium light on the trunk of the great ash tree, and after the light has danced about everywhere but in the right place for a minute or two it finally illumines the hilt of a sword which projects apparently from a blade buried in the big ash tree. Everybody in the audience cannot help noticing the light and the hilt, but Siegmund, who is only a dozen feet from both, does not see the weapon, although he comments as follows: "Ah, a light shines on the tree. It must be the light of Sieglinde's eyes. Well, I guess I'll turn in." (Puts his watch and money on the table.)

Sieglinde (attired in what appears to be a robe de nuit, steps out of the bedroom door)—Psst!

(Siegmund listens.)

Sieglinde—Psst!

Siegmund (in alarm)—A snake! (Is about to climb onto the table.)

Sieglinde—Yes, it is I.

Siegmund—Where's old Groucho?

Sieglinde (winks)—I gave him a sleeping potion in that horn I handed him. Now you beat it before he wakes up. As for a sword, there is one in that tree, to be won by him who draws it out. It was

thrust there by a mysterious old man who wore a slouch hat pulled over one eye and sat among the guests at the wedding where I was the unwilling bride of Hunding. His other eye cast terrible looks at everyone but me. I think I know who he was.

(So does that part of the audience which attended Rheingold, for they remember Wotan and his solitary optic. The rest of the listeners have absolutely no idea of what Sieglinde is talking about.)

Siegmund—And no one has been able to draw out that sword?

Sieglinde—No one—that is, not since last Thursday, when another tenor sang your part.

Siegmund (takes out a pocket knife)—I have it. I'll cut the tree from around the sword.

Sieglinde—Are you, then, the hero I've been waiting for to bump off Hunding and help me hence?

Siegmund (bowing chevalresquely)—That's me—that's I, I mean. (The door in the rear opens slowly and the moonlight streams in.) Siegmund (in great consternation)—Good heavens, what's that?

Sieglinde—Spring.

Siegmund—It's a damned poor spring, the way that door flies open and—

Sieglinde—Not that kind of a spring. Real spring is here. See, what a beautiful night it is. Come outside.

Siegmund—I never go out at night without goloshes. It's too dewy. Besides, if I sing the Spring Song off stage the audience won't hear it. (He sings.)

Sieglinde—I'm sure I've met you somewhere before (ruminates). I have it. You look like the old man in the slouch hat at my wedding. Was Wolfe really your father?

Siegmund—Well, we called him Wolfe for short though his real name was Wälse.

Sieglinde—If your father was Wälse and you are a Wälsung, it was for you that he stuck the sword in the tree.

Siegmund (grasps the sword hilt)—Whoop-la! Out with you. (Withdraws the sword from the tree.) 'Nothung, I christen thee—the Sword in Need. (To Sieglinde)—Fly with me, my bride.

Sieglinde—Wälse was my father, too. You are my brother.

Siegmund—A mere detail. Come.

(They embrace, and according to Wagner's explicit directions, the curtain falls quickly.)

ACT II

(Our survey of the first act was necessarily lengthy, as many doubtful points had to be fixed clearly in the mind of the learner before he could venture safely into the mixed company and happenings to follow. The scene now represents a wild and rocky fastness built of pine planks and covered with canvas, painted to look like stone. Wotan, in armor and carrying a spear, appears with Brünnhilde, his daughter. She also is armed with shield, spear, and armor.)

Wotan—Haste to the fray. The noble hero Siegmund—a Wälsung—is to engage in combat with Hunding. See that the fight is fair, but make Siegmund win.

Brünnhilde (clambering gingerly among the pine



HUNDING'S DEEPEST BASS TONES.

rocks)—Ho-yo-to-ho! Heia-ha! Heia-ha! Ho-yo-to-ho!

Wotan—What have you got to oi yoi about?

Brünnhilde—That's the club cry of the Valkyries, Popsy dear.

Wotan (angrily)—I forbid you to call me Popsy.

Brünnhilde—You'll be called worse directly. Here's your wife Fricka. I'm off. (Exits.)

Fricka—This, then, is where I find you at last. You look pale.

Wotan—Shades of Rheingold! I haven't eaten one of Freia's apples for ages. (Takes one from his pocket.) Have one, Mother? We have no bananas today. (Fricka snorts with rage.) Of course, you don't need any—you look well enough without them. Pardon my eating while I listen.

Fricka—I am the Goddess of Matrimony. Hunding's hearth has been violated. His dishonor must be avenged. Suppose the papers get the story.

Wotan—Poppycock!

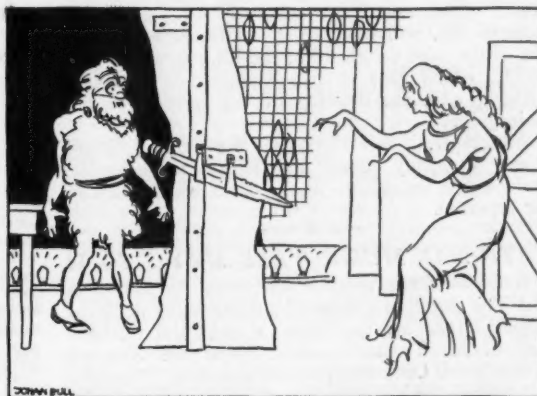
Fricka—How dare you? Siegmund and Sieglinde have wronged Hunding. And worse, they are brother and sister.

Wotan—Well, what of it? (Blushes, takes two or three bites of apple very quickly and almost chokes.)

Fricka—Serves you right for your indecency. Siegmund must fall.

(A purely domestic scene follows, into which we shall not pry tactlessly. Wotan tries to make clear to Fricka that it is destined for a mere human to work the ultimate salvation of the gods, which appears to be threatened, and that Siegmund is the hero in question. Fricka shows that young Wolfe-Wälsung is an artificial hero, led into Hunding's hut by Wotan's machinations, and assisted to win the magic sword placed there for him by his doting father. Incidentally, Fricka makes some pointed remarks about Brünnhilde's parentage and Wotan's evening amusements in general. Wotan, after some desultory and useless arguing, acts the part of an experienced husband and says: "So be it. Siegmund shall fall.")

Fricka—You swear?



THE SWORD STUNT OF SIEGMUND-SAMSON.

Wotan—I swear (does so loudly, and perfervidly, as Mrs. W. exits).

Brünnhilde (enters, leading a meek looking horse, apparently of the ordinary pattern. However, it is named Grane, and bears the reputation of being able to fly through the air at its mistress' command)—Was she mad, Dad?

Wotan—Boiling over.

(With this slight provocation Wotan enters into a long harangue telling Brünnhilde a few chapters of his life which the average tactful father hardly would care to have his daughter find out. He relates that after Erda, who knows everything, warned him about the Rheingold ring, he went to Wala to find out more. He made love to that lady, and she bore him Brünnhilde and her eight sisters, the Valkyries. All the nine Wala girls were reared to take dead heroes to Walhalla, there to form a garrison to protect the Gods. "They will be safe," so Wala told Wotan, "as long as Alberich does not own the ring which now belongs to Fafner. Only a hero free from bargains and intrigues can save the situation, for the end of the Gods is near when Alberich rears a son." Siegmund was to have been that hero! And now Alberich has bought a woman for gold and an interesting event is imminent at the Alberich home.)

Brünnhilde—Suppose it's a girl.

Wotan (angrily)—No such luck. (He instructs her as to the manner of dispatching Siegmund according to Fricka's will. Both exit.)

(Enter Siegmund and Sieglinde.)

Sieglinde—Do you love me?

Siegmund (yawning)—Isn't it time for a meal? (Sieglinde faints.)

Siegmund (as Brünnhilde steps out from behind a huge pasteboard rock. She carries her spear and shield.)—What are you selling?

Brünnhilde (explains to Siegmund that he must die and follow her to Walhalla).

Siegmund—Will Sieglinde go with me there?

Brünnhilde—No.

Siegmund—Oh, death, where is thy sting? (To Brünnhilde)—What's your Walhalla phone number?

Brünnhilde—Most of the time I live in Rockville.

Siegmund—That settles it. I won't die and go to



"DID MAMA BLACK YOUR EYE, DAD?"

Walhalla. (Winks at Brünnhilde.)

Brünnhilde—Isn't she your wife?

Siegmund (averting his gaze)—No—my sister.

Brünnhilde (joyfully)—I'll help you live. I'll protect you in the fight with Hunding.

(Cries heard in the rear and Hunding appears. Siegmund rushes to meet him. Brünnhilde holds Hunding, and Siegmund is about to stab him, when a stage hand sets off some red powder. By its Godly glare Wotan is seen. He stretches forth his spear and against it Siegmund's sword is shattered to bits. Hunding kills him, but is in turn touched by Wotan's spear and dies.)

(Brünnhilde scampers off with Sieglinde.)

ACT III

(The scene is more rocks. Mounted Valkyries ride hither and thither through the air. That is, Wagner wishes they might do so. Instead, the stage manager shows moving pictures of the aerial horse race and the animals are seen galloping rapidly to and also fro through the clouds. The scene is one of thrilling excitement for the cinema operator.)

Brünnhilde (appears with Sieglinde)—Nice mess you got me into.

Sieglinde—You have saved me and the child that will call Siegmund father—

Brünnhilde—When did you say you met Siegmund?

(Brünnhilde looks as though she wished to ask another question, but does not do so.)

The Valkyries—We're off—here comes dad.

Wotan—Now, look here, young woman, I gave you explicit orders to—

Brünnhilde (testily)—Oh, sing your Wotan's Farewell. The audience can't wait all night.

Wotan (unheedingly)—I'm going to put you to sleep on this rock and surround you with fire. You shall be the bride of the first man who braves these flames and kisses you.

Brünnhilde—Don't make it so hard for me to get a husband. Heaven and Wagner only know how old I am now. (Stretches herself on the rocky couch)—Good-night, dad. (Jauntily) The Fireman's Bride.

Wotan—Good-night, my dear. Don't catch cold. (He covers her with her helmet and shield, and makes weird passes in the air with his spear. Through cracks in the floor the steam pipes under the stage belch forth thin steam. Stage hands crouch behind the rocks and blow flames onto the scene with bellows. This is the famous Feuerzauber, or Magic Fire Scene. Wotan starts to walk away. So does the audience.)

Brünnhilde (maliciously)—I see you've got them going. It must have been your singing. You sounded hoarse.

Wotan (himself no mean hand at repartee)—How about your own horse?

Brünnhilde (keeping up the bombardment of quip and jest)—Nay, nay!

Wotan (suddenly angry)—Schreiha!l!

Brünnhilde (spitefully)—Stümper!

Wotan—Alte Schachtel!

Brünnhilde—Bierbauch!

Conductor (loudly, to both)—Sh! Sh! The curtain isn't down.

Wotan (getting in a last shot at Brünnhilde)—Even the steam is hissing you.

(Siegfried to follow next week.)

VARIATIONETTES

BY THE EDITOR-IN-CHIEF

I have just finished reading Pitts Sanborn's new novel in two volumes, called *Prima Donna*, and published by Longmans, Green & Co.

It is not a typical novel, inasmuch as it does not deal with a storied plot and counterplots and disdains the elements of artificial suspense and carefully contrived climax.

The book concerns itself chiefly with detailing the career of a successful prima donna, and gives a sufficiently deep insight into her manner of thinking, studying, and living. She has romantic adventures but they do not detain her in the pursuit of her great goal. That goal is made even more accessible because she is musical, has an exceptional voice, falls into the hands only of able teachers, is not hampered by family ties, and enjoys enough of an income to put her beyond the reach of financial worries.

While Helma Seymour, the heroine of *Prima Donna*, goes on to predestined certain success—ending naturally with a contract at the Metropolitan Opera House—her literary creator contents himself with describing the persons she encounters and her relations with them, the places she visits, and the manner in which she conducts the practical part of her march toward fame and financial profit. Meanwhile, Sanborn adorns his pages with the store of his own rich knowledge concerning European and American localities and life, the operatic milieu, its figures and repertoire, and society and art in general.

John O'Sullivan, the tenor, Gatti-Casazza, William J. Guard, and his one time factotum, Alphonse, are the only real personages recognizable under their fictional names in *Prima Donna*. Dubosc and Spinti, the singing teachers, might represent any reputable male vocal pedagogues to be found in New York. Gonsalvo, the shoestring impresario, with his larcenies and lusts, is a too frequent figure to need accurate tagging.

Sanborn's best critical judgment did not permit him to fall into rhapsody or adulation over his Helma. He presents the prima donna as typically self-centred and ruled by self-interest. After the clear and convincing case he makes out, one is inclined to believe that prima donnas are like that.

But the truly great thing about the book is the manner of its execution. Master of words, style, and ordered thought, Sanborn has made his pages alive and arresting. He writes in the grand manner of a Dreiser or a Samuel Butler, with thoroughness, insight, and power. As this is the first novel from his pen, Sanborn's achievement must be deemed highly significant and even triumphal.

What particularly endears my own two volumes of *Prima Donna* to me is the fact that Sanborn's written fly leaf inscription calls me an "invincible wit." Not invincible, Pitts. Judge for yourself, when I tell you that on one occasion a fiend in human form called me "a ping pong critic" and I countered with, "I'll bat you in the jaw," when I might have said with a witty sneer, "Is zat so?"

The editor of the *MUSICAL COURIER* will assume no responsibility for unsolicited articles, tickets, press matter, photographs, or cuts, sent to him personally, whether stamps accompany the material or not; and furthermore, he does not guarantee the return of such matter to the sender. Particularly in the case of manuscripts and press writing, the safest course is to address them simply to the *MUSICAL COURIER*, where they will be distributed to the proper departments.

"It won't be long now," said the Wagnerian conductor, as he finished cutting the score of *Götterdämmerung*.

By the way, Wagner was the first one to put music on the air when he composed his *Ride of the Valkyries*.

The carillon of fifty-three bells is to be removed from the top of the Park Avenue Baptist Church. That news leaves me cold now but the clangorous "music" which those brazen horrors dispensed when I lived and tried to write in their neighborhood used to drive me to the bluest kind of depression and profanity. My idea of nothingness in music is a tune played on any kind of bells whatsoever.

Toscanini does not like Tschaikowsky's music. Tschaikowsky did not like Wagner's music. Wagner did not like Brahms' music. Brahms did not like Liszt's music. Liszt did not like Rubinstein's music.

Rubinstein did not like Tschaikowsky's music. That makes the vicious circle complete.

LEONARD LIEBLING.

GERMAN OPERA ROAD SUCCESSES

The German Grand Opera Company, now under the Hurok management, has been greeted with the greatest enthusiasm in every city where it has played. Samuel L. Laciari, writing in the Philadelphia Ledger, says that the German Grand Opera Company has come, been seen and heard, and departed with the visible attributes of having conquered. He also says that the appearance of the company in Philadelphia seems to show that there is a distinct field there for the production of German opera. Mr. Laciari believes that the Philadelphia public would absorb with profit to itself and to the producers at least two annual performances of the Ring, together with such other works as might be combined with these mighty music dramas.

William R. Mitchell, in the Pittsburgh Press, says: "We heard some mighty fine Wagnerian music in Syria Mosque last night—the German Grand Opera Company presented *Die Walküre*. It was an artistic offering in every way." The same paper on a later date remarks after a Tristan performance by this company that "The German Grand Opera Company is thoroughly capable of standing on its own feet—more than 3,000 members of the audience certainly went home perfectly satisfied."

Archie Bell, in the Cleveland Ledger, writes an extended front page story in which he says so many nice things that they certainly cannot be quoted here. Among them is the following paragraph: "It is Wagner such as any of us would be glad to find announced in a German city in which we were visiting. It is opera that would be applauded by Germans themselves, and they are in a position to know a few things about the traditions of this colossal enterprise." One would also commend the good judgment of Mr. Bell when he says, "Das Rheingold is one of the most delightful of the Ring series." This article, which runs to two columns, is illustrated with an excellent drawing of the opening of the Rheingold.

Altogether, it is evident that the German Grand Opera Company, under the Hurok management, made a fine impression in the cities which have so far reported.

NATIONAL MUSIC WEEK MAY 5 TO 11

National Music Week is announced for May 5 to 11. The slogan of this worthy undertaking is "Hear Music—Make Music—Enjoy Music," and we hope that C. M. Tremaine, secretary of the National Music Week Committee, will be eminently successful this year, as he has been in past years, in making the American public do all of these things. "The dominant note of National Music Week this year," says Mr. Tremaine, "will be the urging of participation in the fullest sense of the word—that is, by singing and playing as well as by hearing music."

It may not be out of place here to remark that America is just now fighting a music battle, the outcome of which no one can foresee. Mechanics are doing their best to destroy participation in music. Musicians, we are told, are being thrown out of work every day by the introduction of mechanical musical devices into theaters, restaurants and hotels. The general public has so much opportunity to listen to music free of charge, or at infinitely small cost, that there is little enough encouragement for people to do anything but listen. Musical instrument manufacturers are reported to be waging a war that means life or death to them against mechanical musical devices of all sorts.

Every thinking person knows that it would be a terrible social calamity for the making of music by amateurs to disappear from the earth. National Music Week helps people to learn what a real pleasure there may be in making music, and how much more they will enjoy listening to music if they are also able to make it themselves. Every musician, professional or otherwise, in the United States should give National Music Week the heartiest and most enthusiastic support. Talk about it, give your time to it, boost it!

FIFTIETH TIME

At a concert of the American Orchestral Society on January 28 John Powell played his *Negro Rhapsody* for the fiftieth time. This is a composition for piano and orchestra not of the comic and critical type so often applied to the Negro, but proving its composer's loving sympathy for the race whose joys and sorrows he portrays in his vivid, emotional and highly artistic work. It is greatly to the credit of America that one of its native composers should

have created a work of this calibre and equally to the credit of America that this composer should have carried the work not only all over this country but all over Europe as well. The composition has delighted European audiences even more than it has American audiences since Europe as well as America loves the exotic. Mr. Powell has just returned from an extended tour of Europe during which he played with many of the leading orchestras, and on every occasion, or on nearly every occasion, this rhapsody was used by request as his solo number.

THE RIGHT THING TO DO

Using as his text a news item to the effect that the Friends of Music, under the direction of Artur Bodanzky, with orchestra and soloists from the Metropolitan, is to give Bach's *Passion* at St. George's Church, Samuel L. Laciari writes in the Philadelphia Evening Ledger an article which calls attention to the fact that this may be a novelty in New York, but it is certainly not a novelty in Philadelphia, where S. Wesley Sears has given oratorios with orchestra, chorus and soloists, at St. James' Protestant Episcopal Church, and where also N. Lindsay Norden, with the Brahms Chorus, soloists and orchestra, has given among other things a performance of the Brahms Requiem. Mr. Laciari also calls attention to the fact that works originally designed for the church require to be performed there, if the atmosphere is to be retained. In the Philadelphia performances, no matter how brilliant the musical offering may be, the music is felt to be supplementary to the religious service. The religious and not the musical element is the fundamental one. It appears that Mr. Bodanzky and the Friends of Music have this aim in view—the giving of religious works in the atmosphere for which they were originally intended.

In a matter of this sort there can scarcely be any question of priority, and what Messrs. Sears and Norden have done in Philadelphia is to be heartily commended, whether it is a "first time" or not. Probably cantatas and oratorios have been given in American churches in many cities and in many past years with the aid of choral societies, orchestra players and renowned soloists. However that may be, it is the right thing to do, and it is to be hoped that others will do it.

LUCKY CINCINNATI

Cincinnati has just renewed its contract with Fritz Reiner, whose baton art and musical personality makes the orchestra of that city one of the outstanding symphonic organizations of the world. Far from being local, the fame and talents of Reiner have made such an impression in the larger centers that the present season saw him filling brilliant guest engagements with the Philadelphia and New York Philharmonic Orchestras. Reiner is noted not only for his authoritative musicianship in the classic and romantic literature but also for his vital and picturesque interpretations of the modernistic compositions. Cincinnati has a rare artistic chef in Reiner and seems to appreciate its good fortune.

THE NEXT WAR

The next war, it is said, will be fought by gas and machinery. Then the favorite war songs are sure to be based on themes from Honegger's *Pacific 231*, Antheil's *Ballet Mechanique*, Whithorne's *The Aeroplane*, and Converse's *Flivver 10,000,000*.

Obituary

ANDRE MESSENGER

Andre Messenger died in Paris on February 24 at the age of seventy-five.

Messenger was widely and favorably known, both as a conductor and a composer. He wrote a number of operas and ballets which were given in Paris and elsewhere, and which showed a decided gift of a light and pleasing sort. He conducted the Conservatoire Orchestra for a good many years, and brought the orchestra over here just after the war for a coast to coast tour of the United States. Messenger will be best remembered in America as the composer of *Veronique* and of *Monsieur Beaucaire*. He won a tremendous success in Europe with operettas—*Miss Dollar*, *Les Petites Michus*, and so on. Although his talent as a composer lay between the grand and the popular style, as a conductor Messenger was a man to be respected, and as a composer he had wisdom enough not to attempt that which was beyond him. In addition to conducting the Conservatoire Orchestra, Messenger directed at the Opera Comique, the Paris Grand Opera, and Covent Garden. He was also organist in a number of Paris churches. Among his compositions was a setting of Pierre Loti's *Mme. Chrysantheme*, a story which afterwards indirectly became the basis of *Madame Butterfly*.

MR. SAERCHINGER REPLIES TO MR. FLOWER

[In his original article in THE MUSICAL COURIER, November 29, page 8, Cesar Saerchinger undertook to point out errors and misconceptions in the recently published Life of Schubert, by Newman Flower. That author made answer and his remarks were published in THE MUSICAL COURIER, January 31, page 39.]

The Flower defense now is attacked in rebuttal by Mr. Saerchinger as evidenced in the article herewith. The discussion is of interest chiefly to musical savants and nothing much will come of it so far as the average reader is concerned. Mr. Flower's book has been on the market several months and doubtless is giving pleasure to many persons to whom it means little whether Hüttenbrenner said a certain thing in 1800 or did not. However, musicians are getting chuckles out of the battle of words between Mr. Saerchinger and Mr. Flower, and that is why THE MUSICAL COURIER has been publishing their articles. If Mr. Flower chooses to answer the latest Saerchinger hotshots, that will have to end the exchange of hostilities, for neither opponent seems inclined to give in, and another historic stalemate is sure to occur, like the famous deadlock on the Hindenburg line.—Editor.]

LONDON, FEBRUARY 12, 1929

TO THE MUSICAL COURIER:

I was positively shocked to read in your columns (Jan. 31) that I had made an attack on somebody's life, but quickly recovered when I read on and found that it was merely an attack on Mr. Newman Flower's "Life" of Schubert.

The modest review to which that gentleman gives that militant title was, however, not so much an attack on his book as a vindication of Schubert's memory, whose character he had—either through ignorance or design, to use his own phrase—distorted into that of a hungry philistine. I can quite understand that Mr. Flower and his publishers should rush to the defense of a vested interest, but the ideal of truth and fairness to the glorious dead seems to me more important.

In trying to answer my criticisms Mr. Flower has unfortunately resorted to the old, familiar method of confusing the issue, or "misunderstanding" my remarks. I shall deal with these "misunderstandings" one by one.

1.) I did not attack Mr. Flower for giving us a description of Vienna in 1800; I even commended that description as being "colorful." My quarrel was not that I didn't see any connection between Schubert and his environment, but that Mr. Flower evidently didn't see it. I can easily imagine such a connection (though not perhaps via the filthy streets and the secret police), but the job of establishing the connection is obviously Mr. Flower's and not mine.

2.) I was fully aware that Mr. Flower ignored Schubert's music by design (which did not deter him from uttering a few very singular critical opinions), but that does not condone the deed. My contention is that a biography of a composer which gives us no clue to his life work—his *raison d'être*—is a foolish undertaking. If a man announces he is going to do something foolish and then does it, he doesn't thereby make the thing itself less foolish.

3.) I did not "reject the testimony of Schubert's most intimate friends" concerning his love for Therese Grob. What I do reject is Mr. Flower's interpretation of that evidence, and his cock-sure assertion that "beyond question" she was "the great passion of his life." How does he know? His vague allusion to a manuscript song book in the possession of the Grob family (about the contents of which he is silent) proves nothing.

4.) My "version of Hüttenbrenner and the Unfinished" cannot be a "deliberate distortion of fact," since I ventured no version of my own at all. I merely asked Mr. Flower a more or less rhetorical question about the matter (which he evades). And now I ask him another. How does he know that Hüttenbrenner "deliberately" omitted the symphony from his list, any more than I "deliberately" distorted facts (which I don't even know about)? "Deliberately" is a challenging word.

5.) I did not reject Anselm Hüttenbrenner's testimony about Schubert's meeting with Beethoven. If Mr. Flower will re-read my review a little more calmly he will find that I wrote: "Hüttenbrenner's story... is probably correct." But why is Mr. Flower so touchy about a man whom he has just accused of "deliberately" falsifying the record of Schubert's works? It is he who casts doubt on the integrity of his own witnesses. He can't have it both ways.

6.) Again, I did not brand the Luib correspondence as spurious. It does exist, and its existence was known to Schubert scholars probably long before Mr. Flower had his timely urge to write about the composer. All these scholars have virtually rejected it, obviously for the reason that it is indirect and therefore doubtful evidence, or information which is valuable as corroboration rather than as evidence.

7.) I thank Mr. Flower for introducing me to "Louis Schlösser, Court capellmeister of Darmstadt," although, since I own Grove's and other dictionaries, I did not need the introduction. But since Schlösser died in 1886, and since I do not claim to possess the clairvoyant powers of Mr. Flower, I could not know that he was "a man of the strictest integrity." All I do know—from his own written words—is that he is a hot story-teller, who puts into the mouth of Schubert, who "had not the gift of words" (Mr. Flower's own phrase), a long, hypnotic yarn, told with the spell-binding eloquence of an Edgar Allan Poe. Maybe he was an honest man; maybe his imagination ran away with him; in any case one may be excused for doubting so unlikely a tale. Not everyone is gifted with the charming credulity of Mr. Flower, who gives out this, as he gives out the assertions of that mountebank Schindler, and "ami de Beethoven," for gospel truth.

8.) If Mr. Flower prefers Wilhelm Müller to Mayrhofer as a poet he is welcome to his taste, though I doubt whether a man who confuses Heine's Reisebilder with his poems is competent to judge German poetry. The fact that some

book on German literature mentions Müller and not Mayrhofer (an Austrian) does not in itself constitute a license to call a man like Mayrhofer mediocre.

9.) Every musical student of Schubert knows about Fierabras. We do not need Mr. Flower to tell us that it contains beautiful music, and that it "failed because of the book." The Magic Flute, Euryanthe and Il Trovatore have notoriously bad books, yet did not fail. Fierabras was an abortive attempt in a medium which Schubert had not, or not yet, mastered. Mr. Flower stands alone in ranking it among "the richest fruitings of his genius"—above the Unfinished and C major symphonies, above the great string quartets, the trios, the string quintet and the octet, above the Winterreise and the Heine songs. His courage, at any rate, is astounding.

10.) I venture to remark that most of Schubert's church music (not meaning, of course, the two or three great masses of his later years) was "made-to-order music," in quotation marks. That is a characterization, a statement of opinion and not of circumstance. Mr. Flower may disagree with it if he likes. But is he really so naive that he can ask "To whose order?" If so, words fail me.

11.) And now we come to a gem of reasoning. Mr. Flower categorically asserts in his book that Bauernfeld gave Schubert the idea of giving that famous single concert of his works in 1827. I pointed out to him how three years earlier Schubert had written to his friend Kupelwieser that he hoped to give such a concert. I gave him proof, by citing the actual letter. Now he calls this a "shot in the dark" and—by virtue of what strange method of posthumous mind-reading I do not know—he "emphatically states" that this idea was "dropped and forgotten," challenging me to prove the contrary. The burden of proof is, unfortunately, on him; until I get it I prefer Schubert's contemporary record to Bauernfeld's posthumous reminiscence and Mr. Flower's "emphatic statements."

Now that we have disposed of the points in my review which Mr. Flower mentions, let me ask him about a few that he does not mention, for reasons best known to himself.

1.) Is it or is it not absurd to say that "Judas had sold his Master for 30 pieces of silver and Schubert sold his Art for something less under the impetus of poverty?"

2.) How does he know that Schubert "worked harder than ever" when "his pockets held a few coins?"

3.) Where is his evidence that Schubert "hated the aristocracy?"

4.) How can Schubert have been a regular visitor at Weber's house, when Weber never lived in Vienna?

5.) Why should Schubert have dedicated his Duet Sonata in C (sic) to Clara Wieck, then a child of four or five, living in a distant land? Is this a sample of Mr. Flower's recent "Schubert research?"

6.) Where did he discover that Schubert wrote "considerably over a thousand songs," and where are the songs?

Until he can furnish answers for these few questions (of which we have a few more in reserve) Mr. Flower's apology will not do and, as for jumping at conclusions, we shall leave the saltatory honors to him.

It is not, Mr. Flower, the "new" things that I object to in your book, but the wrong things. Schubert's friends are all right, though human so far as memory is concerned, but your interpretation of them is not. Until you can prove yourself on the side of the angels you cannot call on the angels to fight your cause.

Nor am I impressed by Mr. Flower's "credentials." The City of Vienna, he says, invited him to make an address on Schubert. Well, in the same City of Vienna a gentleman with the charmingly prophetic name of Professor Lach, held a centenary lecture in the University in which he set out to prove that Schubert was a musical dilettante, deficient in mental equipment, a ne'er-do-well and a parasite.

Even the Viennese city officials who organized the festival were somewhat taken aback, but one surely cannot expect Viennese town councillors to be chosen for their knowledge of Schubert lore, any more than one elects Brooklyn aldermen for their erudition in the poetry of Walt Whitman.

Mr. Flower is welcome to the honor of having been asked by those gentlemen to make an address.

He says I consider him a "Schubertian ass." I emphatically deny it; whatever epithet I might be tempted to apply to him would certainly not be embellished with the adjective "Schubertian."

Cordially yours,

CÉSAR SAERCHINGER.

JOHN CHURCH COMPANY ANNOUNCES A NEW PRICE SYSTEM

The John Church Company has issued an announcement that is of importance. It appears that the system that has been used for many years past and is being used by nearly all important standard music publishers today for pricing copyrighted sheet music is ten cents per page for engraved notes and ten cents for the title, which means that a composition of three pages of music is priced forty cents, four pages, fifty cents, and so on. The John Church Company has come to the conclusion that this system constitutes a hardship for certain classes of children and young students who cannot be expected to pay for elementary material the prices that are paid for music in more advanced grades. Therefore, in future all music, irrespective of length, for Grades One, Two and Easy Two and One-half will be sold for thirty cents; for Grades Two and One-half, Three and Easy Three and One-half, forty cents; for Grades Three and One-half, Four and Easy Four and One-half, fifty cents.

Furthermore, the John Church Company is now printing the covers of its music in colors; the early grades red, the next grades blue, the more advanced grades green. These red, blue and green editions are selective, only the best being printed in this form, the tried and true, about which there can be no ques-

tion. These innovations should simplify the matter of teaching and bring more good music within reach of children than has heretofore been attainable.

ABOUT OURSELVES

It was the MUSICAL COURIER which primarily and persistently pointed out all through the entire period when modernistic music ran riot, that it possessed no real inspiration, was based on illogical and untenable artistic formulae, and would never be able to achieve recognized permanency. To those who might say that such an attitude is a safe one to take in relation to most new music, the reply is that the MUSICAL COURIER championed Wagner when most of the rest of the musical world misunderstood him; that the MUSICAL COURIER at once sensed the genius of Richard Strauss and explained and defended him against critical onslaughts as ferocious as those first levelled against Wagner; that the MUSICAL COURIER accepted and elucidated Brahms when the opinion was widely held as to the "stodginess" and "muddiness" of his creations; and that the MUSICAL COURIER had no hesitancy whatever in proclaiming the marvelous gifts of Debussy soon after the earliest of his significant compositions were given to the world. If anyone doubts these claims, proofs of their validity is easily obtainable by comparing the pages of the MUSICAL COURIER for the past fifty years, with the critical writings during the same period in the other musical journals and daily newspapers of America and Europe. This, too, is perhaps the right moment to remind its readers again, that the MUSICAL COURIER is the oldest active tonal journal in the world, and the only one that never has missed publication of a single issue in the half century of its successful existence.

JOHNNY IN RUSSIA

Johnny Strikes Up the Band is reported as being a success in Leningrad. It may astonish some folks to learn that the Soviet Republic has opera at all, just as much as they might wonder to learn that the same much maligned country has nationalized symphony orchestras, conservatories, theaters for classic drama, and academies of art and literature.

Musical Courier Forum

Ravel Asks Aid for a Fellow Composer

February 12, 1929.

To the Musical Courier:

Dear Sir:

The enclosed letter of Maurice Ravel reflects the neediest case among composers. You will actually save a life if you give it space in the columns of the MUSICAL COURIER, for I am convinced that generous contributions will follow.

The letter speaks in behalf of Nicolas Obouhov, Russian composer, now living in France in extreme poverty. Obouhov's works, powerful and ecstatic, are known only by hearsay in this country; yet in Europe they have been heard, and articles have been written in leading musical magazines about his art. His chief work, "Le Livre de Vie," is being completed.

In his letters Obouhov tells of sufferings that he, his wife and children have to endure. His attempts to engage in manual work, as bricklayer, failed after a few weeks of employment, because of physical unfitness.

Ravel, who has been helping him through his influence with wealthy people as well as by personal contributions, has now exhausted his possibilities.

In his critical situation Obouhov makes an appeal to the American public responsive to the tragedies of everyday life. A sum of \$500 would provide the necessary minimum for an entire year. Contributions for this purpose may be sent to Nicolas Slonimsky, 47 Custer Street, Jamaica Plain, Mass., or directly to Obouhov, 128 Rue Chateaubriand, Chateaubriand, (Seine), France. A personal receipt for each cheque—no matter how small—will be forwarded by return mail to each generous donor.

Sincerely yours,

(Signed) NICOLAS SLONIMSKY

Nicolas Slonimsky Esq.,
47 Custer Street,
Jamaica Plain, Mass.

Boston, Mass., April 2, 1928.

Cher Monsieur Slonimsky:

Lorsque Nicolas Obouhov, il y a une dizaine d'années, m'a fait entendre des fragments du "Livre de Vie", j'ai été frappé par la force pathétique, géniale, oserai-je dire, de cette œuvre singulière. Sans doute, l'idée conductrice en est bien loin des miennes, aussi bien que la mystique russe peut être du sensualisme français. Mais je ne dois tenir compte ici que des qualités musicales qui sont d'une profondeur et d'une élévation des plus rares.

Veillez agréer, cher Monsieur, l'expression de mes sentiments les plus distingués.

(Signed) MAURICE RAVEL

(Translation)

Dear Mr. Slonimsky:

When, about ten years ago, Nicolas Obouhov played me excerpts from his "Book of Life," I was struck by the pathetic force, the genius—may I say?—of this unique work. Of course, the fundamental approach is far removed from my own—as Russian mysticism is removed from French sensualism. But I must consider here but the musical quality which is of rarest depth and exaltation.

Very truly yours,

(Signed) MAURICE RAVEL

Music on the Air

THE COPYRIGHT QUESTION

For some time there has been a controversy between broadcasters and composers regarding the copyright law. At times it has become so violent that certain compositions have not been played over the radio because the broadcasting companies declared that the fee which the American Society of Composers demanded was exorbitant. One is inclined to doubt if it was out of proportion to demands made by broadcasting stations, but now comes the question as to whether the hotels can furnish radio music to patrons if the proprietor does not hold a license from the copyright owner?

It seems to this writer that there should be little trouble over settling the matter, judging from the brief upon which the composers make their claim: "Under the express terms of the copyright act . . . if to attract people to his place of business, to buy merchandise, a merchant undertakes to perform music, without license from the copyright owner, in his place of business, where the public has access thereto, such a performance becomes both public and for profit, and properly it is held that the proprietor of the store is an infringer of the copyright. He is then using, for his own commercial advantage, without license, the property (i. e., the exclusive right to publicly perform for profit and for the purposes of profit) which is owned by the proprietor of the copyright in a musical composition."

A law is a law, and the composers' copyright law has been enacted for the very purpose of protecting the musician. He has as much right to this protection as anyone else who has filed a copyright certificate. The contention seems to be an unnecessary one because the right is in favor of the composers.

ON TURNING THE DIAL

February 18 to 24.—From a week which was full of high-lights we passed to one that was essentially lethargic; and when we think of a radio week without some high-lights we suddenly realize that the usual radio fare is not so very interesting—that may be because we are spoiled. Scanning the week, what did we hear that really bears comment? On Monday we heard a performance, at a late hour, of La Gioconda in which Astride Fijlde took the part of the heroine. This young singer has always been heard by us as a coloratura and the warmth of her coloring disclosed

a beauty heretofore unknown. Also in the cast was Devora Nadworney, as Laura, who gave another proof of her wide artistry.

On Tuesday we were again delighted by the Whiteman orchestra, an ensemble which seems always to be capable of weaving new colorings from a weird combination of instruments.

Then a big jump to Saturday when Nicolai Sokoloff directed the National orchestra in the absence of Walter Damrosch. Mr. Sokoloff came from Cleveland and did some admirable work in his interpretations of Mendelssohn and Tchaikowsky.

On Sunday we were treated to the Philharmonic symphony concert with Toscanini at the helm; it was Mozart, Debussy and Wagner we heard as Respighi was barred because of the copyright wrangle. It seems sacrilege to comment on Toscanini's work as heard on the air, but his precise, rhythmic beat and the crystal brilliancy so typical of his interpretations, could be discerned even so.

Richard Buhlig was the featured artist on the Baldwin hour. Mr. Buhlig is a delightful pianist; he has a great deal of grace in his playing and also a great deal of force. The Baldwin hour is becoming a source of better entertainment as every week goes by, the continuity is smoother and the individuals seem more at home. On this night, also, we heard Lawrence Tibbett sing gloriously. The baritone could not have been in better voice; it was sweet but richly resonant and he sang with a certain elan that made him most compelling.

MARGHERITA TIRINDELLI

Music and the Movies

The Redeeming Sin

The latest of the Warner Brothers Vitaphone long run pictures to be presented on Broadway is The Redeeming Sin with Dolores Costello and Conrad Nagel. Despite the fact, however, that these two favorites of the screen are featured, the plot of the story is so weak and uninteresting that the performance is not as entertaining as the majority of the Vitaphone productions. The story is of the underworld of modern Paris, and Miss Costello portrays Fleurette Villaire, an entertainer at the Cafe du Chat Noir, while Mr. Nagel is cast as the Doctor whom the heroine blames for the death of her young brother and as a result stops at nothing to show her hate. The cast is excellent, but the drama is not convincing and therefore not taken seriously by the audience.

Preceding The Redeeming Sin there are a number of other Vitaphone attractions, including Mal Hallett and his orchestra, Bobby Folsom, Frank Orth and Company and The Paragons.

The Mark Strand

Patrons of the Mark Strand have found the Vitaphone talking picture, The Barker, so entertaining that it has been held over for a second week. Circus life is so realistically portrayed in this film that the loves, hates and jealousies of the band-wagon occupants become living characters. Milton Sills as Nifty Miller is the typical "barker," with a ready flow of language regarding the amazing feats to be performed inside the tent. Douglas Fairbanks, Jr., is well cast as the son for whom the "barker" has such great ambitions, and Dorothy Mackaill and Betty Compson also give splendid characterizations.

Among the other enjoyable Vitaphone features is Giovanni Martinelli's singing of the Vesti La Giubba aria from Pagliacci.

Roxy's

The Spieler, with Renee Adoree and Alan Hale, at the Roxy this week, is the best of the one week runs in some while. It is humorous, entertaining and well directed. The cast headed by the above mentioned stars is satisfactory, including also as it does the comical Clyde Cook. As the picture deals with a circus, the prologue on the stage, entitled The Carnival is Coming, is appropriate, and in this the entire ensemble of ballet corps, the thirty-two Roxettes and the Roxy Symphony Orchestra are participants along with Bobbie Tremaine, that clever dancer of the Hula Hula, giant Carl Gulliver, and Major Johnson, who reaches a little over two feet, to add to the occasion. Hugh Cameron represents the barker. The presentation is colorful and lively. Ballet de Nuit proves charming as done by the ballet, Patricia Bowman, Lillian La Tonge and Eafim Geersh. Beatrice Belkin, a favorite, gives a superb rendition of the Shadow Song from Dinorah in which she reveals the flexibility and lovely quality of her voice. The Roxy Ensemble acquires itself with distinction in an excellent rendition of Massenet's The Angelus, and of course the thirty-two Roxettes bring down the house once more in one of their unique line dances. For the second week Reine

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Beginning March 9, the Roxy Theater will celebrate its second anniversary.

Hanson Visits Milwaukee

The Milwaukee Journal, December 9, had the following to say about M. H. Hanson:

"M. H. Hanson, the impresario who specializes in choral groups, was in Milwaukee this week conferring with officers of the Milwaukee Teachers' Association on the concert of the Prague Teachers' Chorus of Czechoslovakia, which will appear at the Auditorium January 22 under auspices of the local association.

"Mr. Hanson spent the summer in Europe arranging for the first European tour of the Dayton Westminster Choir, which achieved such success in America last year. This choir will open in London in January and will visit France, Germany, Italy, Poland and Czechoslovakia.

"In Chicago recently Mr. Hanson heard the Lyric Male Chorus of Milwaukee. He declares it is the finest male chorus in the United States, and he has heard all of them, for choral work has been his hobby as well as his profession.

"Mr. Hanson has been responsible for introducing Europe's most famous choral organizations in the United States. He sponsored the first tours of the Vatican choirs and many national groups. In America he first sponsored the famous St. Olaf Choir and he was the first to see the possibilities of the Dayton Westminster Choir."

Mexican Prima Donna Wins Foster Scholarship

Mimi Ypina, a Mexico City girl, was the winner, over 500 applicants, of the M. E. Foster scholarship. Mr. Foster, editor of the Houston Press, placed this scholarship with the Houston Conservatory of Music, at Houston, Texas. The Senorita, a demure little miss of 19 years, has a beautiful mezzo-soprano voice of wide range, rich in coloring, pure in quality. She will be under Mr. Hammond's direction for the next few years and then will go to Milan, Italy, to coach in operatic roles best suited to her voice. The local critics proclaim her one of the greatest finds in recent years.

A Belgian Composer Visits New York

Dom Augustine Verhaegen, a Belgian Benedictine Monk and well known composer, tenor and lecturer, who is in America to arrange for performances of his oratorio, Christ The King, in New York and Washington, D. C., next season, will appear in person in New York at Saint Jean's Auditorium on March 4. In his program on this occasion Dom Verhaegen will be assisted by Eva Leoni, soprano; Inez Laurenti, violinist, and F. Di Salle, flutist.

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(Oliver Ditson Company, Boston)
The Hope of the World, a Cantata for Christmas, by P. A. Schaefer.—This brief cantata is arranged for a two-part chorus of women or boys, with brief solos. Without being in any way original, the music is full of vigor, power and vitality. It is such music as is sure to please the average church audience and is so simple that it is within reach of any choir of moderate attainment.

The Unknown Soldier, a Cantata for Women's Voices, by E. S. Hosmer.—Josephine Moroney has provided the text for this cantata, which is divided into seven parts. The arrangement is for a two-part chorus. The music is of a decidedly popular nature and some of it in rousing march time that will be liked. It might apparently be sung in schools.

The Little Road to Kerry, song, by Charles Wakefield Cadman.—Cadman here has turned to the Irish idiom of which he showed his command in his opera, The Witch of Salem, which has in it an excellently portrayed Irish character. His music, however, is never entirely Irish but always that of Mr. Cadman of Pittsburgh, now of Los Angeles, "the most American of composers," as some writer has called him. He is certainly also one of the most gifted of American composers and has the ability to turn out one song after another, each one so good that the reviewer does not know how to find phrases to tell the truth about them.

(G. Schirmer, Inc., New York)
My Star, a song, by John Openshaw.—Openshaw, as every lover of popular music knows, is a man who possesses an unusual ability to write tunes, and who became famous several years ago by writing one of the biggest tune hits of the day. To words by Frederick H. Martens he has now set a tune that apparently has that in it which makes for great popular success. It is and always will be impossible to predict the extent of the success of music of this sort. If the publishers were able to predict such success they would no doubt print nothing but the hits and would all become millionaires in no time; and the newspaper reviewer is no more able to pick a hit than are the publishers. However, this seems to be a strikingly good tune and perhaps may shortly become familiar.

Dusk in June, a song by Harry R. Spier.—The words of this brilliant little conception are by Sara Teasdale and the composer has very well set his music to them. They are of a passionate nature and Mr. Spier has found passionate musical utterance. Also, and this is no less important, he has written a vocal line that is extremely singable and is sure to produce an immediate and welcome effect with audiences. Altogether a very good song!

Emma Cannam to Tour Next Season

Emma Cannam, who hails from Omaha, and who recently made her Chicago debut at Kimball Hall under the direction of Bertha Ott, in all probability will tour the country next



EMMA CANNAM

season with her daughter, Luella Ruth Cannam, as her accompanist.

Mrs. Cannam is a soprano who has appeared on frequent programs in Nebraska and who has won the favor of the press not only through the sheer beauty of her voice, but also through her gracious and charming stage presence.

Several weeks ago, just previous to her Chicago debut, Mrs. Cannam sang in Pfeiffer Hall of North Central College, Naperville, Ill., meeting with her usual success.

Parker Pupils to Appear in Costume Recital

Mabel M. Parker, Philadelphia vocal teacher, is planning to present a number of her pupils in a costume recital of songs and operatic arias, some time in March. The artists who will take part in this concert are Margaret Riehm, Elmira Mackey, Ruth Fowler, Olga Swan, Mary Boatrite, Pearl Schmidt, Agnes Tolan, C. Charles Heron, Madeline Culver and Dorothy Hazel.

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Artists Everywhere

Frederic Baer, a favorite in Pittsburgh from his various successful appearances there, has been re-engaged by the Mendelssohn Choir, Ernest Lunt, conductor, for a performance of Elijah next season, on November 28. On December 4 last he sang the Wolf-Ferrari La Vita Nuova with the Choir and was favorably received by both public and critics.

Frances and Elizabeth Copeland, pianists, of Los Angeles, who for two seasons have been studying with Guy Maier at Ann Arbor, Mich., appeared recently before the Matinee Musicale of Ann Arbor in a program of unfamiliar pieces for two pianos. These works included a new Valse Viennoise by Parrish, a Gondoliera by Reinecke, a sonata by Clementi, Les Preludes in the original Liszt arrangement, and the Turkey in the Straw of Dalies Frantz.

Yelley d'Aranyi has called forth exceptionally high praise both from public and press on her every appearance on tour in this country. Examples of this success are her playing in Springfield of the Mendelssohn concerto, and in Cincinnati of Ravel's Tsigane, which was written for her, and the Bach E major concerto with the symphony orchestra of that city, on all occasions causing a positive ovation. Another recent and undeniable success for the violinist was the sonata recital at Town Hall, New York, with Myra Hess, pianist.

Clarence Dickinson has begun his annual Friday Noon Hours of Music, continuing through Lent, at the Brick Church, New York. Rossini's Stabat Mater was presented February 15, the following soloists assisting the Motet Choir: Corleen Wells, Grace Leslie, Dan Gridley and Alexander Kisselburgh.

Amy Ellerman, "by the magic of her personality as well as her full rich contralto voice, gained the confidence and goodwill of her audience. Her technic was as excellent as her voice, with its superb tonal qualities; she was lovely." So said the Passaic News. The Passaic Herald commented: "The contralto role was capably taken by Amy Ellerman, who has won a definite place in the musical world with her voice of beauty and richness. She displayed a variety of tone color that pleased; her role, a difficult one, was taken with professional ease." Miss Ellerman's advance bookings include Rutherford, N. J., Brooklyn, and a recital for the New York Sigma Alpha Iota Sorority, of which she is a member.

Lynnwood Farnam presented his usual Bach program at his three organ recitals at the Church of the Holy Communion: February 16, at 8:15; February 17, at 2:30; and February 18, at 8:15 p. m. The Dorian toccata and fugue, four Passiontide chorale Preludes, and lesser known works, made this program interesting.

Fique piano and vocal pupils united in a brilliantly executed program, at the Wissner Building, Brooklyn, February 18, five vocal students doing credit to Katherine Noack Fique, while seven pianists reflected Carl Fique's instruction. Representative classical composers as well as modern European and Americans were included on the program, which was performed by Florence M. Groves, Ruth Swayer, Alice Shelare, Rita Farrell, Ruth Sattler, Mildred Zaretzky, Gertrude Olson, May L. Etts, Barbara Eckels, Millicent Jeffrey and Kenneth Forbes.

Carl Friedberg's two recent appearances in Westfield, N. J., on the afternoon and evening of the same day, were greeted with much appreciation and delight on the part of the large audiences. Perhaps one reason for this is the fact that Mr. Friedberg does not take liberties with the music at hand, but rather becomes the medium for the expression of the composer's ideas, thus giving an interpretation that is sincere, authentic and intellectual.

Marcel Grandjany, harpist, and Rene LeRoy, flutist, played by special invitation at the French Embassy in Washington on February 3.

Ida Haggerty-Snell's pupils' musicale, at her Metropolitan Opera House studios, February 10, attracted the usual large number of interested people, who heard young men and women sing and play music by Puccini, Grieg, Chaminade and others, including the Americans, Kramer, Rogers, Curran, Scott, Herbert, Clark and Horsman. All did credit to their instructor, who has a large and enthusiastic following. The performers were Irene Nemzer, Dorothy Barlow, Therese Lessauer, Doris McElroy, Marie Seebach, Lucille Newdellman, Louise Van Dille, Charlotte O'Donoghue, Bertha Abrams, Anne Marie Wallenstein, Mary St. John, Frank Sherlock and Francis I. Ellis.

Richard Hale, baritone, left New York for a period of three weeks in the South. He will sing in Havana, Miami, and Palm Beach.

William C. Hammer, general director of the Philadelphia Grand Opera Company, gave the eighth of his series of Opera Talks over Station WIP, Gimbel Brothers, in Philadelphia. His subject on this occasion was Mascagni's Cavalleria Rusticana, and also Versailles, a new French ballet spectacle, given for the first time in America by the Philadelphia Grand Opera Company on February 14.

Ethyl Hayden, soprano, will leave for a concert tour of Europe early in April, her first engagement being in Vienna on April 29 with the Vienna Orchestra. She also will sing in Berlin and London during her period abroad.

Ethel Heeren, artist-pupil of Herbert Staveland Sammond, and winner of the 1926 Music Week gold medal for sopranos, also later winner of a Juilliard Foundation scholarship, is coming to the fore as an excellent soprano. Despite blindness, she knows several standard oratorios thoroughly. The Juilliard directors have such faith in Mr. Sammond's instruction that they have continued Miss Heeren as his pupil.

Myra Hess left New York, after her joint concert here with Harold Samuel and the Barrere Little Symphony Orchestra, to fulfill engagements in the West as far as Nebraska. She will be heard again in New York on April 6. Due to the numerous demands for this pianist, her tour next season will extend all the way to the Pacific Coast.

Ethel Glenn Hier's A Carolina Christmas Week was one of the features of a recent concert sponsored by the Friday Morning Music Club of Washington, D. C. The work was given a splendid performance by the National String Quartet and won the enthusiastic approval of the capacity audience. According to the Washington Evening Star, "Miss Hier's quartet was refreshing in its original treatment of Southern type of themes without making them

droolingly sentimental. Also, although clever banjo syncopation rhythms and tunes of the Stephen Foster type were used, the material was essentially the composer's own, and modern color, not too dissonant, gave a piquant effect throughout. The rich cello music in the third movement was particularly lovely and the tramp motive of the second movement was interestingly different. The entire work showed the complete musicianship of the writer."

Florence Foster Jenkins, president of the Verdi Club, is planning unusual entertainments, including Tableaux Vivants, at the annual ball of the Silver Skylarks, March 20, Waldorf-Astoria Hotel, New York. Mrs. John McClure Chase is chairman of the ball.

Harold Land, baritone, who is an alumnus of the College of Arts, of New York University and who, during his college days, was soloist of the N. Y. U. Glee Club and on many notable occasions at the University, recently became a Life Member of the New York University Alumni Association.

Boris Levenson's violin pieces—Dreams, and Dance Orientale—were played by violinist Fuchs, January 12, at Town Hall, and by Harry Frattin, at Steinway Hall, New York, January 16. Julius Yanover plays his Nocturne, January 26, Engineering Auditorium, New York, and his Dance Orientale is listed for the Competition Festival, Alberta, Canada, in May.

Rene Maisson, tenor of the Chicago Civic Opera Company, is meeting with the same high degree of satisfaction on his tour with that company as he did in performances in Chicago. Following its opening week in Boston, the company left on its annual tour, including Buffalo, Detroit, Columbus, Nashville, Birmingham, Jackson, Dallas, San Antonio El Paso, Phoenix, Los Angeles, Fresno, Sacramento, Oakland, Amarillo, Tulsa, Lincoln and Minneapolis. At the completion of this schedule, Mr. Maisson will go to Vichy, Deauville, Ostend and Biarritz for a number of performances at these noted watering places. He will return to America early in the fall to fulfill a series of concert engagements before the opening of the opera season.

Marie Montana, soprano, of the National Musical League, recently began a tour of the Middle West with an appearance as soloist on the University course at Iowa City, Iowa. Miss Montana's engagements on this tour were scheduled to include appearances in Mt. Pleasant, Mich.; Cincinnati, Ohio; Madison, Wis.; Pittsburgh, Lawrence, Emporia, Lindsborg and Hays, Kans.

Lloyd Morse, tenor, sang for the Theater Assembly in the Grand Ball Room of the Hotel Astor on February 8. Mr. Morse sang the aria from Manon in French and arias from Tosca and Gioconda in Italian.

The Music-Education Studios of New York, Jessie B. Gibbs and Margaret Hopkins, directors, gave a long and interesting program, February 11, consisting of songs, choruses, violin and piano numbers, also dances of various nations, enlisting the participation of fifty youngsters of all ages. March 2 an evening program will be given, utilizing

(Continued on page 43)

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Reese R. Reese (left), well-known vocal teacher of Pittsburgh, and some of his artist pupils who are filling prominent church positions there. Mr. Reese also is active in concert work and for twelve years has been baritone soloist at Christ M. E. Church in Pittsburgh. Artist-pupils pictured above are, left to right: (top row) Haydn Hargest, tenor, singing at Sheridan Presbyterian Church; Mary Austraw, contralto, First Presbyterian Church, N. S.; Charles Stephenson, tenor, First Presbyterian Church, N. S.; Elizabeth Kirkpatrick, for eight years soprano at Ben Avon Methodist Church; D. Joseph Reese, bass soloist at Carnegie United Presbyterian Church; (lower row) Orrin Morgan, tenor soloist at Carnegie United Presbyterian Church; Christine Raum, soprano, at Carnegie United Presbyterian Church; Oliver Aiton, baritone, Waverly Presbyterian Church; Margaret Hazen, soprano, Oakland Presbyterian Church; William C. Raum, baritone, Crafton Presbyterian Church.

Metropolitan Opera

(Continued from page 30)

Picco, Ananian and Wolfe completed the cast. Hasselmans furnished the orchestral background.

DER FREISCHUTZ, FEBRUARY 23—MATINEE

The appearance of Weber's Freischutz on the list of this season's operas offered by Mr. Gatti-Casazza marks another revival in the sense that it has not been given at the Metropolitan since 1926. Weber's work might seem strange to those lovers of romantic opera who associate love and tragedy with opera. Der Freischutz presents a tale which might be the delight of children with its many weird hobgoblins and strange doings and happenings of the supernatural beings. However, Weber's music is so simple, sincere and alive that it makes these creatures alive and real; it is also music which came from the depths of Weber's German soul and that swept corrupted Europe with a sort of cleansing effect. This very quality is still the factor which makes this work truly delightful; the opera at times seems almost naive, but in this very naivete one also finds an abundance of freshness, and facts which at the time of its inspiration were no doubt serious questions, seem now as portions for amusement.

As presented by the Metropolitan one found much for enjoyment; the staging effects were strokes of genius from the nimble brain of Joseph Urban. The Wolf's Glen could not have been more realistically painted, with its peculiar long trickle of water and the natural bridge hanging and swinging high; the gruesome lights and shadows that appear and disappear were ample proof that staging is an art which is well studied by this company. For this reason one seldom hears complaints of the staging at the Metropolitan.

The cast included Marie Mueller as Agathe, Michel Bohnen as Caspar, Laubenthal as Max, Editha Fleischer as Aenchen, Rothier as the Hermit, and Bodanzky conducted.

Miss Mueller gave a well characterized and vocally effective portrayal of her part, while it must be mentioned that Miss Fleischer also sang delightfully. Mr. Bohnen did a superb piece of interpretation as Caspar; his is a vivid portrayal of the villain, strong-voiced, and he delved into melodrama when such was called for. Perhaps at times the performance dragged, but Mr. Bodanzky gave of his best in trying to bring it to a quicker tempo and to maintain a continuity of feeling and action between his men in the pit and the performers.

LUCIA, FEBRUARY 23

Lucia was given on Saturday night with Louise Lerch in the title role, Minnie Egner as Alisa, Jagel as Edgardo, Basiola as Lord Ashton, Pinza as Raimondo, Tedesco as Arturo, Paltrinieri as Normanno, and Bellezza conducting. The performance was not up to the usual high standard; the singing on the whole was good, but the acting suffered, and there seemed to be a general lack of enthusiasm, on the stage, in the orchestra pit, and in the audience.

SUNDAY NIGHT CONCERT, FEBRUARY 24

Wagner and Verdi were the only two composers represented at the Sunday Night Concert. Though of excessive

length, the program gave much pleasure, presented, as it was, by a list of fifteen favorite singers. Fred Patton was heard in an aria from Die Walküre, and Dorothee Manski and Walther Kirchhoff sang a duet from the same opera. Mr. Kirchhoff also sang an aria from Lohengrin, and Miss Manski two songs by Wagner and also a duet from Lohengrin with Marion Telva, replacing Julia Claussen, who was indisposed. Queena Mario presented an aria from La Traviata; Friedrich Schorr, from Tannhauser and also Die Meistersinger, and Nanette Guilford one from Ernani. Elda Vettori, Frederick Jagel and Everett Marshall joined forces in a trio from Il Trovatore, and the whole second act was given by Louise Lerch, Philine Falco, Mario Basiola, Armand Tokatyan and Pavel Ludikar. The orchestra, conducted by Bamboschek, was heard in three separate numbers, the overture from Giovanna D'Arco, Siegfried's Rhine Journey from Götterdämmerung, and the prelude to Die Meistersinger.

Ralph Angell "Adds to Beauty"

When Ralph Angell accompanied Francis Macmillen in Springfield, O., the critic of the Sun (February 8) said: "Ralph Angell, at the piano for Macmillen, added immeasur-

ably to the beauty of the recital." This comment is only one of the many that Mr. Angell's playing has brought forth during the last couple of seasons.

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Needs in Instrumental Material and How to Supply Them

By Dr. Victor L. F. Rehmann

Director of Music, Yonkers, N. Y.

Ten years ago it occurred to me to interview the heads of our great publishing houses with a view of inducing them to provide adequate music material for school orchestras. Without exception they received me courteously and attentively, but in every instance doubt was expressed by the publisher of a sufficient demand for school orchestra music. Two years later, a survey of music material, then available for school orchestras, was published. It contained 302 numbers: 21 in grade I, 50 in grade II, 98 in grade III, and 133 in grade IV. Only three publishers, namely Carl Fischer, G. Schirmer and The Willis Company, had school orchestra editions, none with scores. In 1925, a revision of the survey of music material was undertaken, which showed an increase to 582 compositions: 140 in grade I, 128 in grade II, 144 in grade III, and 170 in grade IV. The publication of scores had been undertaken by Birchard, Ditson, Jenkins, Schirmer, Silver-Burdett and Willis. Since that year, publication of new orchestra music for school organizations has progressed rapidly enough, so that the need of revising the survey of 1925 has become apparent.

A similar survey, compiled by Russell V. Morgan of Cleveland and published by the Bureau for the Advancement of Music, lists in a like manner band music adapted for school purposes. These two surveys show conclusively that we are being supplied with orchestra music, and to a lesser degree with band music, in sufficient quantity. Let us then consider its quality for a moment.

Due to the fact that a fair degree of unanimity exists among the leaders in instrumental work, the school requirements in reference to the grade of difficulty, the marking of bowing and fingering, the provision for substitute instru-

ments, and other technical features are given due consideration by all publications. Practically all school editions attain a satisfactory, and some a high standard in this direction. In other words, we have a goodly supply of orchestra music, which is technically adequate for the middle and upper orchestral strata. There is still room for arrangements of the simplest kind which can be played by beginners' orchestras in the elementary schools.

Contemplation of the inner and deeper values of our present orchestra music, the educational, aesthetic, cultural, emotional and inspirational, reveals that some of the publishers are striving for a high ideal and are consciously treading the straight and narrow path of music educational righteousness. They bring forth music which is pure, wholesome, appropriate to the understanding and relative emotional capacity of the young player, music, which exerts a strong appeal upon his imagination, which arouses pleasurable interest, which forms his taste in the right direction, which causes eagerness to conquer the technical problems, and which will remain with him permanently and linger in his memory as a treasured acquisition. These publishers aim to avoid the superficial, the tawdry, the trashy and the cheap; they shun that which does not ring true; they refuse to be accessories to the crime of leading the emotions of the child into the realm of sophistication, wrong sentimentality and bombast.

Education is just becoming aware of its omissions in the matter of training and directing of the emotions. Music, by its very nature, must take a prominent part in this phase of education, and music publishers and supervisors will not be found wanting when the importance of the choice of instrumental material is thoroughly understood.

To the publisher, we, the supervisors and teachers of music, owe the expression of our sincere appreciation for his aid in the advancement of our work, for his farsighted enterprise in exploring with us untried fields of endeavor, often with no assurance beyond a supreme trust in the good cause which we represent.

New Teaching Material

(Arthur P. Schmidt Co., New York City)

The Beatitudes, set to music for two-part chorus by G. A. Grant-Schaefer. Splendidly effective setting of this biblical text that is not too difficult. 31 pages.

Octavo Edition. In this are included: (Two part songs, treble voices) Who Has Seen the Wind? by F. Leslie Calver; A Shakespeare Lullaby, by Ernest Newton; Hymn of the Union (mixed voices, finely effective and majestic), by Rosseter G. Cole; I Hear the Voice of May (women's voices), by Corelli-Moffat; When Daylight Dies, by Cuthbert Harris (women's voice, three and four part songs); The Haulers of the Volga, arranged by Alfred Moffat (women's voices, three part); Blow, Blow, Thou Winter Wind, by Anna Priscilla Risher, and, by the same composer, Along the King's Highway (trio for women's voices) very well written; The Linden Tree (trio), by Schubert-Dana; Earl Haldan's Daughter (trio), by Charles P. Scott; two part chorus from Greeting the Gypsy Queen—The Shades of Night Are Falling, by Thomas Facer; soprano and alto chorus, Night-fall, by Cuthbert Harris; Winter (also two part), by Walter Howe Jones; Golden Bloom, by Ernest Newton (two part); A-Hunting We Will Go (for two tenors and bass or tenor and two basses), by Ernest Newton; a four-part setting for men's voices of To a Wild Rose, by Edward MacDowell, beautifully arranged by Paul Ambrose.

Placement and Service Department

This Department is conducted for the convenience of Supervisors of Music who are seeking positions and for Superintendents of Schools who desire to engage teachers of music. There is no charge for a single insertion. Copy should be concise and typewritten, giving all information. No names will be published. Address, School and College Service Dept., THE MUSICAL COURIER—The Editor.

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Male Supervisor of Music wishes position in Elementary or High Schools. Age 31. Married. J.

Experienced voice teacher and director of glee clubs, B.M. degree and a graduate of London, England, desires to make a change for 1929-1930, and to affiliate with some college. Southern State preferred. R. E. J., Courier.

Interesting Notes on the Music Supervisors' National Conference

From the Office of the President

The fact that very few announcements have gone out from the office of the president of the Music Supervisors' National Conference in the last nine months is not an indication of the amount of activity around that office. The fact that this is the year for the meetings of the sectional conferences and that the officers of the National Conference are vitally interested in the success of the sectional meetings, made it seem wise to make few announcements concerning the National Conference program of 1930.

The vocal, instrumental and appreciation committees have never been more active than in these last nine months. Valuable contributions have been made by different members of these committees. Problems are not being passed over in a superficial way, but are being met with much thought and deliberation.

The vocal committee is made up of sub-committees dealing with the problems of the proper care of (1) the child voice, (2) the junior high school voice, (3) high school voice classes, and (4) ensemble singing. Each sub-committee is ready to make a full report to the entire committee when it meets in Cleveland this month.

The appreciation committee is working in sub-committees for (1) elementary schools, (2) junior high, (3) senior high, and (4) children's concerts. The committee for elementary schools now has ready for recommendation a course of study in appreciation extending from the first grade through the sixth grade. The committee for children's concerts has sent out a questionnaire on children's concerts in America which has brought many reports shedding considerable light on possibilities in this field.

The National High School Orchestra Camp at Interlochen, Mich., is a direct outgrowth of the activities of the National Conference committee on instrumental affairs. At a meeting of the camp advisory committee held in New York on November 20 it was voted that Mabelle Glenn, president of the Music Supervisors' Conference, be requested to present to the executive committee of that organization the matter of obtaining a formal statement of the intimate relationship which the National High School Orchestra Camp bears to the Music Supervisors' National Conference, and also of suggesting to Mr. Maddy, the president of the National High School Orchestra Camp, that, as the representative of the Music Supervisors' National Conference, he should co-operate with other musical camps which are formed or are in process of formation in order that they shall be integrated in a unified plan and shall all contribute to the primacy of the National High School Orchestra Camp.

The matter was presented to the members of the executive board and this question was asked: "Shall there be a special committee appointed of our number or from others in the conference, who shall pass upon the plans and objectives of music camps that may be formed with a view of integrating those that meet the educational standards set up by this committee with a view of establishing some kind of an association of music camps?" The answer to this question was unanimous; all thought a special committee should be formed. In the near future the names of the members of this special committee will be announced.

The Function of School Music

We are told that the school has a definite mission to perform, namely, to prepare the future citizen for his place in the community. We also know that a citizen who loves music is not a dangerous citizen. What better mission can the school perform than to give each child an abundant knowledge of good music in order that the child may use his hours of recreation the better?

Criminologists tell us that for the most part crime is the outcome of idleness; looking for trouble, in other words, is the keynote, and invariably the weakling finds it.

The wise schools of today are encouraging the teaching of more music and music of a better kind as an offset to the killing grind of academic education. Unfortunately many children dislike school largely because they cannot stand the strain of drill and mental application necessary. They must relax during this period, and music, physical training (not too rigid nor organized), and drawing (manual training) are indispensable aids to success.

The child who does not go through high school loses a lot of the finer associations which are possible for him to attain, although many of the pupils who do go abuse the privilege and get little out of it. Music in all its forms is the big feature of education during adolescence. Exercise cures the body and music nourishes the soul—the main purposes of cultural development. Criminals lack the power to react to tenderness and music tends to train them strongly in this direction.

What then is the main function of school music? First, to soften the hardening tendencies of all humans toward the practical things of life; second, to teach them emotional tenderness, and, third, to live a normal life, colored by the finer touches of thought which make for a full sense of duty toward humanity. The mistake is often made of trying to teach pupils too much about music. Give children what they can take—not what we often think they should have!

MUSIC IN THE SCHOOLS AND COLLEGES

General Notes

Delaware.

Wilmington.—The regular monthly meeting of the Public School Music Teachers' Club was held on February 5, in the Y. W. C. A. building. Plans for the attendance at the Eastern Music Supervisors' Conference were made. Committees were named for the annual banquet to be held during Music Week. The speaker of the evening was Ella J. Holley, county supervisor under the State Department of Education; Miss Holley discussed the Program of Music Instruction as outlined by the State Department of Education. The hostesses were Carolyn Cann and Marguerite Millikin.

As a direct outgrowth of the Music Appreciation work, the George Gray School observed Indian Week, January 14-18. The entire school participated in the project, and the results were most gratifying. A large exhibition of Indian pictures, blankets and relics was the feature of the week's celebration. The children alone were responsible for the collection. Marguerite Y. Millikin is special teacher of music at the George Gray School.

A course in Music Appreciation is being given to the teachers of Wilmington and vicinity by Gordon E. Bailey of New York University. Professor Bailey gave a course last year, and his return is welcomed by the teaching force.

Maine.

Augusta.—A petition for a State Supervisor of Music is now before the State Legislature. Supervisors in Maine are very anxious to have this position created and filled and they are trying hard to put the bill through this year.

Lewiston.—Entries are coming in well for the second Maine Band and Orchestra Contest to be held at the Lewiston Armory, May 11. Twenty-five orchestras and twenty bands will enter. There will be massed playing by the bands, but not by the combined orchestras. The massed band numbers for this contest will be: Boston High School Cadet, March by Sordillo, and Independencia by R. B. Hall, a Maine man.

Brunswick.—The music program in the Brunswick schools is most interesting. Vocal music is taught in all grades daily, in both city and rural schools; in the high school vocal music is taught daily and is fully credited; the high school orchestra rehearses daily; band rehearsals are held once a week. Mr. Warren, the supervisor, also has a teacher's orchestra which rehearses once a week.

During the last few years, through the efforts of an Orchestral Instrumental Association, band and orchestra instruments have been acquired to the value of \$2,500.

Mississippi

Jackson.—The Preparatory Department of Expression at Belhaven College recently gave a program assisted by Robert Pitard and his junior quartet. Zou Permenter Hall and Juliette Chamberlain directed "Scenes from the Childhood of Franz Schubert," a musical playlet by James Francis Cooke. Interspersed in the program were well known selections by Schubert, the music arrangements being made by Miss Chamberlain and Mr. Pitard.

At the same institution, on January 25, a program largely devoted to rhythm and its importance was given. This program included "Rhythm"—Harriet Himber; "What Rhythm Means to Music;" Examples of various forms of rhythm through song and bodily physical movements—Rhythm in Painting, Poetry, and Sculpture. The program also included various dance rhythms, including among others the minuet, polonaise and march.

Montana

Reed Point.—The Reed Point High School, under the direction of Mrs. Beatrice Adams and Beatrice Morrow, presented The Pioneer's Promise, an operetta of typical Indian song and story. The war bonnets, shirts and dresses from the Crow Agency at Hardin added greatly to the reality and charm of the operetta. The large attendance, the net proceeds and the pleasure of those attending and those taking part seemed sufficient proof that school programs of this nature are a success.

Geyser.—A school band has recently been organized at Geyser, under the direction of Principal P. M. Silloway. Both boys and girls from the fourth grade through the high school are taking part, and each player has been supplied with a new instrument. The school has a motion picture machine and surplus proceeds from a series of seven weekly programs were used to purchase the larger instruments. When the announcement was made that a band organization was being planned, parents willingly furnished their children with instruments.

Bainville.—Members of the Bainville school band appeared in new uniforms in a public concert at the school gymnasium recently. The uniforms are made up in the school colors, blue and white. The band membership has increased to thirty-two, with a beginners class of ten to start practice this month.

Nevada

Panaca.—The Lincoln High School band recently gave the following program: Royal Welcome, Rosencrans; Gala Night, Chenette; Sweet Violets, Skaggs; The Clock Store, Orth; Girl of My Dreams, Klapp; Constantinople, Carlton; Echoes from the South, Klorh; Clown Contest, Noel; Home, Sweet Home, the World Over, Lampe, as played in England, Germany, Spain, Italy, Scotland, Hungary, China, Scotland and America; Veni, Vidi, Vici, Hall. The combined glee clubs are now working on Jerry of Jericho Road, by Clark. This will be given in the spring. Ford M. Paulson is the Supervisor of Music.

New Jersey

Orange.—On March 20 the combined orchestras of all the Oranges will give a concert in the East Orange High School. Making its first appearance last season this group of performers, numbering over a hundred, presented a program of standard works with authority and interpretation.

This year, with a program including the Offenbach Orpheus Overture, the Haydn Symphony No. 2, the Luguini Ballet Egyptian and the Meyerbeer Fackeltang, an evening of much pleasure is in store. The conductors are C. P. Herputh, director of instrumental music, East Orange; F. Russell Sheriton, director of music, South Orange; Jennings Butterfield, instrumental teacher of West Orange; and Clarence Wells, director of music in Orange. At the close of the concert the combined bands of the Oranges will be conducted by Arthur Pryor, noted bandmaster, in one of his own compositions.

Tenafly.—The Tenafly High School Symphony Orchestra gave its annual concert in the High School auditorium on February 19. The program contained, among other numbers, the Egmont Overture, Beethoven; Blue Danube Waltzes, Strauss, and the Schubert Suite. The orchestra has forty-five members with an almost complete symphonic instrumentation. It is conducted by Clifford Demorest, Supervisor of Music, Tenafly. Emma Parenteau, contralto of the Community Church, Park Avenue, New York, was the soloist.

North Dakota.

Dickenson.—Concerts by the combined glee clubs and orchestra will take place after Easter. The participants will be the Girl's Glee Club, twenty members; Boy's Glee Club, eighteen members; Orchestra, thirty-three members; Harmony Class, twenty-three members.

Class lessons on orchestral instruments are given in the schools. This year is the third of classes for violin and piano. The Board of Education owns one or more of each instrument of the orchestra. These instruments are loaned to those who take lessons at school. Students report to the music room one period a day for practice.

Grand Forks.—The University of North Dakota has two bands, two glee clubs, and an orchestra, a concert band, an R. O. T. C. band, senior men's and women's glee club. The instrumental organizations are directed by John E. Howard and the glee clubs and chorus are under the direction of Hywell C. Rowland, head of the music department of the University. The second division of the women's glee club is directed by Carol M. Humpstone. Frequent concerts are given by the band, and recently Gilbert and Sullivan's operetta, Patience, was given by a group of the singers accompanied by the orchestra. Programs are broadcast from station KFJM.

Plans are under way for tours by all of the aforementioned groups, including a faculty (music) tour at Easter.

Oklahoma

Oklahoma City.—On February 8, at the Baptist Tabernacle, Oklahoma City, the first Oklahoma All-State High School Band, consisting of about 135 players from forty-five high schools, played the program opening the general session of the Oklahoma Education Association convention, the band being under the direction of E. M. Gambill of Tulsa. The program follows: El Capitan March, Sousa; Lustspiel Overture, Keler-Bela (Jacobs Edition); A Japanese Sunset, Deppen; Mass Singing, Convention with band, led by Geo. Oscar Bowen, past president of the National Music Supervisors' Conference, Tulsa; Address, The Value of Bands and Orchestras in Schools, Superintendent H. Clay Fiske, Sand Springs (on invitation); Intermezzo, The Wedding of the Rose, Jessel; The Stars and Stripes Forever, Sousa, and Marche Militaire.

Wisconsin

Stevens Point.—A joint recital was given recently in the Central State Teacher's College auditorium by Edna Swanson Verhaar, contralto, and Stanley Deacon, baritone, to a capacity house. The artists gave the student body one of the best programs that the Artists' Recital Course has had for several seasons. The program was an interesting one. The artists were liberal in the response to encores. Elsie Wolff Campbell was the accompanist. FRANK E. PERCIVAL.

Evansville School Music Council Is Sponsor of Many Activities

Music in the public schools has become a more and more important item in curricular and extra-curricular activities during the past few years, and, in keeping with this trend, the various divisions of the city music department have been united into what is called the Evansville Public School Music Council. The organization has been in existence only since May, 1928.

The music department of the Evansville public schools was for years under the direction of Ada Bicking, who was the general supervisor for the entire city. Since the time, three years ago, when Miss Bicking left Evansville to become the assistant superintendent and state director of music in the city, the music work was divided into districts under separate supervision.

In May, 1928, Superintendent of Schools John O. Chewing called an assembly of all the teachers in music in the public schools, including teachers of extra-curricular music. This assembly organized itself into the Evansville Public School Music Council, with the purpose of unifying all the school musical activities under a single head, in somewhat the manner of the Evansville Public School Athletic Council. The officers elected (and now serving) were Alfred S. Byers, principal of the Stanley Hall Platoon school, president; Felix Foudray, teacher of music at Reitz high school, secretary, and Lelah Hixon, departmental music teacher at Delaware school, treasurer.

All the activities of the council at the beginning of the school year were directed toward a demonstration of the music work of the Evansville schools on the occasion of the meeting of the Southwestern Indiana Teachers' Association. The music features presented at the meeting were unusually successful and caused much favorable comment. Under the direction of Helen Wilkinson, supervisor of the elementary schools, a chorus of 500 children gave a group of selections. A. V. Weyerbacher, instructor of the elementary school bands, directed the combined elementary school bands in a short concert. The glee clubs of the three white high schools

Music Educators of Note

MARY M. CONWAY, Mus. B., M.A.,

Director of Music in the Public Schools of New Orleans, who has had experience in every grade in the public school system from kindergarten to Normal Training School. She has successfully organized orchestras and bands in the elementary and high schools of New Orleans, and the schools of that city are entering upon their twelfth year of the annual Music Memory Contest under Miss Conway's direction. There are no assistant supervisors in the elementary schools. Five special teachers work in the high schools.



Miss Conway is a member of the board of directors of the New Orleans Philharmonic Society; the Music Committee of the Association of Commerce; secretary of the Schubert Centennial Committee, as well as secretary of the Southwestern Conference of the National Supervisors of Music.

gave a short program under the direction of Felix Foudray, of Reitz high school, and the bands of the same high schools performed under the direction of Frank Weirz, instructor of the Bosse High School band. R. C. Sloane, director of music at Bosse High School, directed the combined high school orchestras in a short program. Under the direction of William F. Cooper, director of music in all the colored schools of the city, the already quite celebrated Lincoln Glee Club, sang a program of Negro Spirituals.

The crowning effort of the music council at the meeting was the presentation of an All-District High School Orchestra in a concert for which Joseph E. Maddy, of the School of Music of the University of Michigan, was assisting guest director. The orchestra, which was directed by R. C. Sloane, consisted of 125 students from the high school orchestras.

The next activity of the council will be the underwriting of the matinee concert of the Cleveland Symphony orchestra, which is being brought here March 19 by the Evansville Musicians' Club. The matinee is being given for the school children of this city and the surrounding district.

The council, which meets once a month, is a member of the North Central Conference of Music Supervisors, of which Ada Bicking is president, and at which meeting in April the Lincoln Glee Club, under the direction of William F. Cooper, has been invited to sing. According to Alfred S. Byers, president, the council is eager to have the glee club sing at the convention, which will be held in Milwaukee, feeling that it will be an outstanding advertisement of the music work of the Evansville schools. As many of the council as can possibly go are being urged to attend the convention.

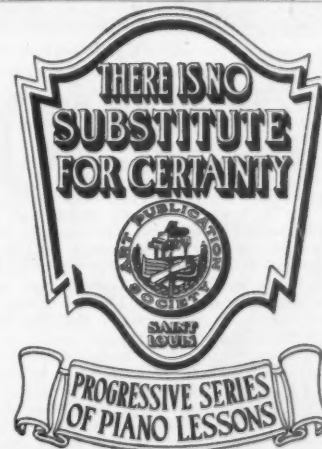
Haywood's Universal Song for Opera Company

On February 6, at Philadelphia, Frederick W. Haywood personally conducted his first voice culture classes under the auspices of the Philadelphia Civic Opera Company. These classes have been organized in conjunction with the Sight Singing and Ear Training classes of Anne McDonough, all of which combined are under the supervision of the opera company of which Mrs. Henry M. Tracey is president.

For the past ten years Frederick H. Haywood's Voice Culture Course, under the title of Universal Song, has been introduced into a number of music schools, community centers, and several hundred high schools in the United States.

Niagara Falls Associated Music Clubs Concert

The program for the concert at Niagara Falls by the Associated Music Clubs of the High School, under H. A. Spencer's direction, was an all-Schubert one, as follows: Andante con moto, Symphony No. 7, in C major; Rondy; Cantata, Miriam's Song of Triumph; Marche Hongroise; Songs for ladies' voices: To Music, Ave Marie; Scherzo; Octet in F major; The Organ Man, from the cycle, The Winter's Journey; Sailors' Song to the Dioscuri; The Quiet Night; Two Songs from the cycle, The Maid of the Mill, Wandering, Impatience; Marche Militaire; Moment Musical; Great Is Jehovah. In addition to massed choruses and symphony orchestra there were solo numbers.



REGISTERED

MUSIC IN THE SCHOOLS OF PROVIDENCE, R. I.

New Methods and Special Interests

By Walter H. Butterfield



WALTER H. BUTTERFIELD

director of Public School Music, Providence, R. I.; director of music, summer session of Rutgers University; past-president, Rhode Island Music Supervisors' Association. He has held several offices in the Music Supervisors' National Conference, Eastern Music Supervisors' Conference, and the New England Music Festival Association. For several years he was a member of the music faculty of the summer session at Cornell University and later at New York University. He has been very successful in organizing and conducting large choral and orchestral groups.

But this would not have enabled us to advance with such rapid strides had we not had the cooperation and financial backing of the school authorities that has been so generously provided. There has been a very satisfactory orchestral advancement in the upper grades and in the high schools and the new band development is particularly fine. With the adoption of the platoon schools and the placing of special teachers of music in these schools the music is being taught much more expertly than was ever possible under the old system. There is a noticeable increase in the number of programs given to the public and the operettas have been particularly successful. Tests and measurements are receiving attention and activities along these lines are being developed that will prove very helpful later. Adaptations of

The perpetual shift in methods of teaching academic subjects and the adjustment of the new curricula in the schools of the country are consuming much of the time of the educators at present. Crowded schools in most cities with more crowded schedules as the inevitable result make the allotment of the essential subjects as difficult as their selection. In many cities special subjects, such as music, are the step children of the educational plan. They suffer from lack of recognition and, if recognized in many cases, suffer from neglect for want of time on the schedule, or other reasons real or imaginary.

Because of the steadily increasing interest in the music department and its work in Providence we have been able to adopt the newest and best methods of presenting the subject of music throughout the system from the kindergarten through senior high school.

Providence is a city of music lovers and they bring to Providence the world's best talent. These musicians and patrons of music believe in our school music, are back of our endeavor to make music for the child a vital factor in education, and are giving their moral and material support to the subject.

high schools and this is the natural development of our methods of part singing in the upper grades.

We find our real vocal talent when classifying voices for our high school choruses, and we admit to the glee clubs only those who have good voices, and under no circumstances do we admit preadolescent voices. For several years we have devoted the first ten minutes of each glee club rehearsal to breathing exercises and vocalizing, using the Haywood Universal Song material for this work. A year ago September we were able to take the next logical step and offer a class in Voice to the members of the girls' glee club of Commercial High School, giving the class four periods a week, the fifth period being the regular glee club rehearsal. (We made a ruling that only members of glee clubs should be eligible to voice classes.) The results from the first were very satisfactory and the members of the boys' glee club demanded "the same privileges that the girls enjoyed." A class for boys was established the second half of the year and proved equally successful. These two classes have continued this fall and two new classes have been formed making four voice classes in this school. In Technical High School a full time mixed glee club is giving half of each period to voice training with a steadily growing interest in the subject. Were it not for the very much over-crowded conditions at Hope Street High School we would be having voice classes there. We are all enthusiastic on the subject and believe it is one of the most worth while activities we are carrying.

The girls' glee club of Commercial High School joined the New England Music Festival Association, and when the question of sufficient money for the trip to Boston came up it was solved in an interesting way. The boys' glee club decided the girls must go to Boston anyway, and immediately and unanimously voted to give the girls their share of the money from the school budget thus making sufficient funds to enable the girls to participate in the vocal conclave on May 11, 1927. At this festival our girls won first honors. The boys' glee club of this school will receive like support from the girls' glee club so the boys may participate in the coming New England Music Festival. The Clef Club of Technical High School was formed for the discussion of topics on music and the encouragement of the performance of solo numbers and small ensembles. This has been a different type of club activity and is unique in this section of the country.

All music is becoming more and more vital to our school and community life. Few assemblies are held that do not have some music by an orchestra, glee club, vocalist or instrumentalist chosen from some of our organizations. In assemblies where we are using song slides we shall try the experiment of featuring different members of the voice classes as soloists on given stanzas of the songs the assembly will sing.

Every grammar school has its orchestra, and one has a fine band in addition to two orchestras; there are twelve glee clubs in the grade schools; in the junior high and senior high schools there are four bands and a fifth will be organized soon, there are also ten orchestras and ten glee clubs. With all this opportunity for participation in the producing



E. J. GRANT, WALTER H. BUTTERFIELD AND FREDERICK H. HAYWOOD

photographed last spring when Mr. Haywood was making a survey of the work in public school music in Providence, R. I. Mr. Butterfield is a director of the public school music department, Mr. Haywood is a voice teacher of New York and author of Universal Song, and Mr. Grant is a faculty member.

young. While she has played some in New England, she herself realizes that she is not quite ready for extensive professional work. It was suggested that study in Paris might be advantageous and it is quite possible now that the young lady will be given that opportunity before long. She has a well founded technic, a lovely tone, and plays intelligently. It will be interesting to follow the progress of Rita Breault, who is also a most attractive girl.

Barnhart Community Chorus Concert

On February 15 and 16 Harry Barnhart conducted the Community Chorus of the Oranges, (N. J.) in two concerts at Columbia High School, to two packed houses, assisted by Emily Roosevelt, soprano, Maleva Harvey, organist, and Edwin McArthur, pianist. The choral part of the concerts consisted of numbers from Elgar, Gounod, Moszkowski and Schubert, and Mr. Barnhart conducted the chorus and audience in community singing. There were also a number of



MUSIC FACULTY, PROVIDENCE

Left to right: (Back row) G. Richard Carpenter, Catherine H. Gorman, May H. Hanley, Beatrice M. Brown, Roger W. P. Greene; (Front row) Walter H. Butterfield, Grace M. Meserve, Margaret R. Ginnand, Mary T. McCormack, Natalie T. Southard, Edward J. Grant

some of the latest educational theories are being worked out in interesting manners. Bands, orchestras, instrumental classes, glee clubs, theory classes, outside credits, appreciation from the first grade through senior high school, et cetera, are all being carefully and systematically developed.

As a back-ground and a fundamental starting point for all these activities we recognize that the foundation and much of the superstructure must now, as ever in the past, rest on the vocal side of music. The voice was man's first musical instrument. It has been the universal musical instrument and undoubtedly will always remain not only the universal instrument for the musical expression of the human heart and soul but will continue to be the most expressive and appealing of all media for the making of music. With this conviction strong within us we have always made the development of vocal music paramount. This is why we consider beauty of tone (quality and not quantity) and the development of the legato style of singing of the utmost importance. We have excellent four-part singing in all our

of music, the study of instruments, voice, and the various phases of the theory of music, we are able to offer to the youth of our fair city as fine training in music as our schools offer in any other subject, and last but by no means least the music in high school is all on a credit basis.

Pinnera Entertains

Gina Pinnera entertained with a luncheon at the Marguery, on February 21, for Mrs. Edgar John Lownes of Providence, R. I. Mrs. Lownes is one of the leading women of that city and is said to have done a great deal for the city musically. Accompanying her to New York was a young protegee, Rita Breault, pianist. Following the luncheon the guests went to the beautiful apartment of Mrs. Millie Hambur, where Miss Breault played a short informal program. She proved to possess much talent, and the well known musicians and critics present predicted for her a promising career. Miss Breault is still



VOICE CULTURE CLASS, COMMERCIAL HIGH SCHOOL, PROVIDENCE.

Pictured in the center, at the left, is Walter H. Butterfield, who is the instructor of the girls' voice class, and in the center, at Mr. Butterfield's left, is Edward J. Grant, who is the instructor of the boys' vocal class.

solos. The entire affair was the sort of rousing success that Barnhart stages, and was at the same time highly artistic. It was the third concert of the season, and this is now the eleventh year of the chorus.

Ljungkvist Continues to Gain Favor

On February 21, Samuel Ljungkvist, tenor, sang a varied and interesting program of songs at Hartford, Conn. January 16 he appeared under the auspices of the Danish Masons at the Hotel McAlpin; January 14, in Orange, N. J., under the patronage of the Literary Society of the Oranges.

Mr. and Mrs. Hughes at Brown University

Edwin and Jewel Bethany Hughes will play a joint recital of solo and two-piano numbers at Brown University, Providence, R. I., on March 3. This concert marks the third appearance of Edwin Hughes at Brown University in three successive seasons.

Artists Everywhere

(Continued from page 38)

the school orchestra and chorus, with large variety of instrumental and vocal solos.

The New York Madrigal Club, Marguerite Potter, president, gave a Valentine Bridge party, February 14, for the benefit of the Scholarship Fund. A hundred and fifty people enjoyed several hours of cards, a delightful social time, and refreshments, in the beautifully furnished rooms of the Barnard Club.

J. Thurston Noé prepared and presented dedicatory services and an organ recital, for the new memorial Welte Organ, Clinton Avenue Baptist Church, Newark, N. J., Rev. Wiley Roy Deal, D.D., pastor, on February 17-20. His choir of sixty singers collaborated in all these, and he played works by Bach, Widor, Callaerts, Saint-Saens, Franck, Nevins, Russell, Noé and Vienne.

N. Lindsay Norden presented music by Belgian composers at one of his recent Sunday evening musical services given at the First Presbyterian Church in Germantown, Pa., of which he is organist and musical director. The composers represented at this time were Cesar Franck, Edgar Tinel, Henry Vieuxtemps, Josquin de Pres and Eugene Ysaye, and the soloists were Frederic Cook, violinist, and Vincent Faneli, harpist.

Willard Sektberg, accompanist, "did fine work" (quoting one who knows) at the last St. Cecilia Club concert, Waldorf-Astoria Hotel, New York. In both his capacities as club accompanist, and playing for Felix Salmond, cellist, and Allan Jones, tenor, he won warm commendations, for his playing is always refined, accurate and supporting to the artist.

Ruth Shaffner, soprano, recently was heard on the radio over the following stations: CKGW, CFCA, and CKNG, Toronto; CFCF, Montreal, and CJGC, London, Ontario.

William Simmons, tenor, leaves Southampton, England, on the George Washington, on March 2. He will arrive in New York about March 12, at which time his future plans will be announced.

The Tollefsen Trio played the first two concerts of its midwinter tour at Elizabethtown College and at Lancaster, Pa., being enthusiastically received.

Nevada Van der Veer, contralto, was recently heard in Hartford, Conn., and Pittsburgh, Pa., and appeared three times as soloist with the Philadelphia Orchestra, January 11-12-14.

Von Klenner Studio notes include mention of Lee Hess Barnes, director of the Festival Chorus of the Middle East, also director of the Meadville, Pa., Conservatory of Music, who has been in New York arranging for the festival, which will take place in July; Ruth Hess Barnes gave a song recital in Warren, Pa., under the auspices of the Philomela Club; Bernice Johnson, a young coloratura soprano who is fast making a name in musical circles, who gave a recital of seventeen numbers at the Bowery Mission early in February, and Emily Sholeidis of Wisconsin, who has been re-engaged at Ascension R. C. Church for its Easter Service.

Alice Lawrence Ward's pupils are active. January 10, Margery Mc Crae Smith, soprano, sang two groups of songs for the German Society for Culture, at the studio of Jean Stockwell, Metropolitan Opera House. The New Yorker Volkszeitung said she "sang with a very beautiful, powerful voice." January 20, Isla Robb, mezzo-soprano, sang two groups of songs for The Women's Club of Paterson, N. J., and on January 27 Miss Robb sang two groups of songs for the German Society at the Washington Irving High School; the Volkszeitung said "she has an extraordinarily beautiful and very well placed voice, and sings with much expression." January 25, Janet Bush-Hecht, mezzo-contralto, sang two groups of songs at a concert given by the Clan Drummond Lodge, Brown Hall, East Orange, N. J.

Fredrick Edward Ziegler and Mrs. Ziegler announce the arrival of Nancy Cavanagh Ziegler, their opus 1; at this date she is one month old, and has demonstrated the possession of many high C's.

The Blue Butterfly

The Blue Butterfly, a fairy operetta by Elizabeth Churchill, was given Saturday morning, February 16; Monday afternoon, February 18, and Tuesday afternoon, February 19, at the Broadhurst Theater, for the benefit of the New York Music Week Association. The production was presented under the personal direction of Mrs. Warner L. Churchill and Elizabeth Churchill, with Oscar Radin as musical director. Featuring the performances were the extraordinary grace and poise of little Evelyn Behning, as the Fairy Queen; the ease and freedom from self-consciousness of the children who made up the supporting cast; the enjoyable dancing of the children's ballet from the Metropolitan Opera, and the effective settings and costumes. Large audiences attended the performances and gave abundant evidence of enjoying the proceedings. Those responsible for undertaking this altogether worthy project are to be congratulated on its success.

A Tirindelli Concert in Rome

Late in January a concert of all-Tirindelli compositions was given in Rome at the Associazione Fra Emiliani e Romagnoli Residenti in Roma. The participants were Elena Ovidi, soprano; Alfredo Sernicoli, tenor; and Alfred Auchner, baritone. Maestro Tirindelli was at the piano.

The compositions included some of the earlier and later works from the pen of this prolific writer who has written so many compositions he has lost count. To mention a few listed: Rimanete vi Prego, Le Miroir, Strana, Canzonetta, Una sera d'Aprile, Notturmo, Brindisi, Motivo d'Amore, La Tua Villa, Rivivere, Non Vede, etc.

Many of Mr. Tirindelli's friends and admirers assisted at the concert and gave him a rousing welcome.

Little Theater Opera Presents Novelties

The Little Theater Opera Company presented for the first time in New York, for a week beginning February 18, Bizet's Djamileh and Bach's Phoebeus and Pan, both in English. First honors unquestionably go to the Bach work which had its initial performance in Leipzig in 1731. It is

based on the old myth dealing with musical supremacy between the god of the lyre and him of the rusty pipes. The music is delightful. Phoebeus is supposed to be Bach himself, and representative of the best in music, while Pan characterizes the light opera composers of that era.

The cast was excellent and included many favorites with Little Theater Opera goers. Wells Clary, as Pan, gave a fine account of himself. This experienced artist does everything well, and his singing and acting of the role was admirable, also the pantomime of his companions the Satyrs, Harry Coultoff and Arnold Spector. Helen Ardelie (Morus) scored with the audience for her splendid work, both vocally and histrionically. Evan Evans (Phoebeus) has one of the best voices in the company. It is rich, of most agreeable quality and he uses it tastefully. His solo was beautifully done and brought down the house. There was a debutant in Hall Clovis, as Midas, who did satisfactory work. The Mercurius, who presides over the contest, was sung on Tuesday night by Janet Cooper, but the name of the young lady who essayed the role on Monday night was not given. She had a good voice, however. Clytie Hine, a member of the cast when the opera was first presented in London, was responsible for the stage effects. The orchestra, under William Reddick, did excellent work.

After hearing the Bizet work, it is not surprising that it is so seldom given. There is little to the music, even though a fascinating Oriental atmosphere prevails. Katherine Akins, making her debut, showed a fine, resonant voice, which she handled effectively. Sri Ragini was the designer of costumes and scenery and also devised the pantomime.

Mme. Aksarova in New York Debut

Valentina Aksarova, soprano, formerly of the Petrograd Opera House, arrived recently in this country and will make her New York debut at Town Hall on Saturday afternoon, March 9. She will present a program of arias as well as Russian and French songs and will be assisted at the piano by Max Rabinovitch. Mme. Aksarova has brought with her an interesting collection of original one-act operas, and she hopes in the near future to bring forth these operas in a regular season. They are the works of the greatest living French and Russian composers, and Mme. Aksarova's idea of a one-act opera entertainment has met with the enthusiastic response of many musicians here and abroad.

Victor Herbert Memorial Contests

Baroness von Klenner, president of the National Opera Club of America, announces the following for the guidance of those interested in the Victor Herbert Memorial Contest, which includes cash prizes and medals, and is founded by the National Opera Club:

Applications close March 4, 1929; preliminary contests on Monday and Tuesday, March 11 and 12, 1929, with final contests on Wednesday, March 13.

Requirements for Contestants—Native-born Americans, not more than twenty-five years of age, sponsored by a recognized school of music, a musical club, or a teacher in good standing. Contestants must have resided in the United States more than half their lives, and must have had their musical training in the United States ten years preceding the contests. Each contestant must present credentials from the organization or teacher who sponsors him or her. Contestants must fill out the application blank, and send with the entrance fee of \$1.00 to Baroness Katharine Evans von Klenner, president of the National Opera Club of America, Inc., 1730 Broadway, New York City.

Judges—The judges shall be experts of recognized authority, both for their specific knowledge of the art of song and for their wide musical culture.

Points in Judging: Voices—1, quality; 2, technique; 3, diction; 4, style and 5, personality.

Terms of the Contest—For the Preliminary Contests, the applicant must present three selections, in any language, one of which must be an operatic selection. For the Finals, two selections in English, one of which must be an operatic selection (translations accepted). In addition to the above requirements, each contestant must come prepared to sing a solo from one of Victor Herbert's operas, and also to render his or her part in the quartet, Ah, Sweet Mystery of Life. The Victor Herbert selections will be rendered by the winner of the contest at the Victor Herbert Memorial Concert at the Waldorf-Astoria Hotel. Carl Figue, musical director of the National Opera Club, will rehearse the ensemble, Naughty Marietta.

Prizes—Gold medals and cash prizes for the first winners in each of the four voices; silver medals for the four winners of the second prizes, and bronze medals for the four contestants who win third place. In addition, the four winners of the gold medals will render their chosen solos from the Herbert operas at the Victor Herbert Memorial Concert, and the twelve winning voices will sing the quartet, Ah, Sweet Mystery of Life, under Carl Figue.

Stuart Gracey to Sing Aida

When Stuart Gracey appeared recently in Lancaster, Pa., the Intelligencer said that those in the audience "were charmingly entertained with a special program including artists who had appeared before King George and Queen Mary of England. An unusual addition to the pleasure musically was the distinguished American baritone, Stuart Gracey."

Mr. Gracey's next appearance with the Philadelphia Opera Company will be in Aida on April 11.

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Marion McAfee Returns from Abroad

One of the interesting Chicago events scheduled for the near future is the recital of Marion McAfee, soprano, which will take place at the Studebaker Theater on March 10, under the management of Bertha Ott.

Miss McAfee recently returned from a two years stay in Europe, during which time she made rapid progress in her chosen career. Her voice, clear and translucent in quality, has grown in volume, and her interpretative assets are unusual. In addition Miss McAfee possesses personal charm and magnetism to a degree that makes her success a foregone conclusion. Her ability was quickly recognized three years ago when, the first season after her debut, she sang between sixty and seventy concerts. Afterwards, the young artist went abroad for further work. In Paris, she quickly won recognition when she appeared as soloist with



MARION McAFEE

the Orchestre Philharmonique of that city. Later she went to London, where she met Cyril Scott, the well known composer, who became interested after hearing her sing, and suggested joint recital work. Their first appearance was at the American Woman's Club; later another recital at Grottrian Hall and then followed many private musicales and a recital at the Queen's Hall, London. Through Mr. Scott the young soprano met Percy Pitt, composer and director of the British Broadcasting Station. Then followed much broadcasting work, for which her clear, lovely voice and fine tone production, peculiarly fitted her. Mr. Pitt also became interested in Miss McAfee and introduced her to the manager of Covent Garden, where, after an audition, she was immediately engaged to appear at the famous old home of opera. She sang the Bird Music from Siegfried, under Bruno Walter and several performances of Gluck's Armide during that season. The cachet of European approval quickly brought substantial results and many flattering offers.

Two years is a long time, however, and Miss McAfee, who was attacked by the nostalgia called "Home sickness," suddenly refused all offers and returned to her native land.

Many prominent women are sponsoring this, her first recital since her return. For the event Miss McAfee has prepared a program of unusual interest. One of the special features is a manuscript song from the pen of Edward Coleman Moore, composer and critic, whose compositions have a wide vogue among the cognoscenti.

La Forge-Berumen Studio Notes

So popular have been the regular monthly recitals given by the La Forge-Berumen Studios, that on January 29 Aeolian Hall was crowded to capacity long before the concert began and many persons were turned away unable to gain admission. Kathryn Newman, coloratura soprano, revealed a lovely voice and excellent technic, singing with perfect ease and control and employing various tone colorings intelligently. Her rendition of the La Forge arrangement of the Beautiful Blue Danube was especially effective. Ben Burt provided artistic accompaniments for Miss Newman. George Arnold presented in his rich baritone voice songs of Italy and France, singing with ease and control and applying himself to his interpretations with taste. He was ably accompanied by Sibyl Hamlin. Katherine Philbrick, pianist, played a group of solo numbers, which were a source of much pleasure. She has at her command a well developed technic and a musical understanding above the average. Her playing of the Debussy numbers was especially commendable.

Harrington Van Hoesen, baritone, gave a concert on January 28 in Richmond Hill, L. I., accompanied by his teacher, Frank La Forge. As usual Mr. Van Hoesen's beautiful voice gave great pleasure, and he was obliged to add many encores. His singing clearly showed the result of fine training and intelligent study, and his interpretations were artistic. Mr. La Forge provided his usual musicianly accompaniments.

Beatrice Mac Cue Returns to America

Beatrice Mac Cue, contralto, who spent several months in Paris coaching French songs with Camille Decreus and at the same time was the contralto soloist in the American Church, Rue de Berri, recently returned to America. Miss Mac Cue, who is widely known here as a vocalist, immediately began her concert activities and has already fulfilled several engagements with her usual success.

Mahrah Garland Returning to America March 1

Mahrah Garland spent December and January in Italy giving concerts with great success in the Southern part of the country. After leaving Italy the soprano was scheduled to go to Austria, Germany and France before sailing for America about March 1. Her appearances in Europe this year have been so successful that she will return for further engagements in the early fall.

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De Sylva, Brown & Henderson Songs to Be Broadcast

Dolores Casinelli, former motion picture star, and now well-known concert soprano, will be the featured artist on the General Motors Radio Hour on the evening of March 6. Miss Casinelli will present at this time John Steel's beautiful new song, Sunshine of Roses, which already is meeting with favor in many parts of the country.

She also will sing The Song I Love, which was written by De Sylva, Brown and Henderson and is proving to be



DOLORES CASINELLI,
soprano, who will broadcast on the General Motors Hour on March 6. (Photo by Unity Studio).

one of their best sellers. Although it borders more on the "popular song" type, this number, nevertheless, is being sung with success by many concert artists.

The North Evanston Civic Music Association

A statistician has found that the three cities leading in cultural development in the United States are Brookline, Mass., Evanston, Ill., and Berkeley, Cal. Be that as it may, in the case of the Illinois city, striking proof of the above assertion was furnished recently, when the community of North Evanston, a residential section of nine thousand people, inaugurated and brought to a successful conclusion in five days a campaign that established the North Evanston Civic Music Association on the lines laid out by Dema E. Harshbarger, president of the Civic Concert Service, and originator of the plan of the National Civic Music Association of America, now in successful operation in over one hundred and thirty-five cities in the United States.

The little community of North Evanston is but fifteen minutes removed from such music as the North Shore Festival and the Ravinia Grand Opera and but forty-five minutes from concerts and opera in the Chicago loop.

In these days of radio perfection when one can secure the best music at home by simply turning a dial, public concerts and even the opera have necessarily suffered, for it takes something more than the mere presentation of fine artists in concert to engender a spirit of co-operation on the part of the public. And it is this phase, an appeal to civic pride and the community spirit, which is such an integral part of the National Civic Music Association of America that has put them "on the map" so to speak, and it has been the strongest factor in the extraordinary success of this movement. Organized seven years ago by a woman of remarkable ability, and first put in operation in Battle Creek, Mich., this plan is securing new recruits every year. The latest additions are Atlanta, Ga., and North Evanston.

The North Evanston campaign started on February 5 with a dinner at the Haven School, which was really in the nature of a family gathering. Every one had a good time, with the result that at the meeting held immediately afterward, enthusiasm mounted high. Membership was limited to nine hundred, as the spacious auditorium of the Haven School, where the concerts will be presented holds only that number. The campaign closed at the end of five days with a membership of nine hundred and twelve and a waiting list of one hundred.

The North Evanston Civic Music Association was inaugurated under the auspices of the North Evanston Mother's Club and the North Evanston Men's Club. Officers elected were Mrs. William Turner, president; Mrs. Charles C. Wells, chairman of organization and Harry C. Brooks, treasurer. A series of three concerts will be presented next season: Claudia Muzio, who will return to America after a year's absence; the International Singers, and Jose Mojica, tenor of the Chicago Civic Opera Company, whose recitals have placed him among the "top notchers" of the country.

Katharine Goodson's European Successes

Owing to her many triumphant successes in November and December last in several of the most important Continental centres, such as Frankfurt, Cologne, Munich, Düsseldorf, Vienna and Budapest, Katharine Goodson, the celebrated English pianist, has been definitely engaged for another six weeks' tour of the Continent, chiefly in Germany, for next Fall, when various other towns will be included.

Miss Goodson is now appearing in her native country and on February 20 was heard in London in a special recital broadcast by the British Broadcasting Corporation. On March 15 she will play the Delius concerto at Queens Hall at one of the National Symphony concerts.

Miss Goodson comes to America next season, after an absence of seven years, and will remain here from January 1 to early in April.

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Music Notes From Coast to Coast

Baltimore, Md. Three performances by the German Grand Opera Company furnished plenty of real musical enjoyment, as well as much discussion as to values of just what the other fellow thinks about things musical. Die Waukerei, Gotterdammerung, and Tristan and Isolde were presented in order, and the value of the no-star system that Mr. Hurok put into effect was evidenced by the number of changes he was forced to make on account of indisposition of various singers. Well-rounded performances were given and especial commendation is due Dr. Ernest Knoch, who directed all of the local performances.

The usual orchestral fare was served during the past few weeks, the Baltimore, Boston, Philadelphia and Philharmonic all appearing. The Baltimore concert was made interesting by the appearance of young Oscar Shumsky, violinist, as soloist. The child displayed an amazing technique and a breadth of feeling unusual in one so young. Fritz Reiner, director of the Cincinnati Orchestra, wielded the baton over the Philharmonic in place of Arturo Toscanini. Mr. Reiner chose an entire so-called modern program.

With Ossip Gabrilowitsch playing the dual role of director and soloist, the concert by the Philadelphia Orchestra was indeed most pleasing. Mr. Gabrilowitsch showed himself a true poet of the piano and better playing has not been heard here in many days.

Mary Lewis, Metropolitan Opera soprano, was the artist at the closing morning musicale of the season.

A pleasing recital was that of Heinrich Schlusnus, German baritone. Mr. Schlusnus is possessor of a voice that is pleasing in every register, and attracted one of the largest audiences of the season at the Peabody Conservatory. Hans Kindler, cellist, was also a recent Peabody recitalist; he merits the high praise that his playing always elicits.

The Peabody String Quartet, composed of Frank Gittel-son, first violinist; Herbert Bangs, second violinist; Orlando Apredo, violist; and Bart Wirtz, cellist, gave the second of its season's concerts. The members, all Peabody instructors, displayed ensemble work of the highest order.

The Baltimore and Ohio Glee Club gave a worth-while concert under the direction of its well-known leader and vocal teacher, George Castelle. Mr. Castelle has brought this body of amateur singers to a high degree of excellence. E. D.

Bangor, Me. The Bangor Symphony Orchestra has purchased (with the cooperation of the Bangor Band) Stewart Hall, the former College of Law, University of Maine, for its new home. This spacious building is destined to become a music center for this city, under leadership of Adelbert W. Sprague, who is not only the leader of the band and conductor of the symphony orchestra, but also director of the Eastern Maine Music Festival. The estate has very beautiful grounds, which will give a fine setting. Opportunity will be offered to all permanent musical organizations of Bangor to share in the privileges and obligations, and to make this their permanent home. A library musical department is planned, with study privileges for teachers and students. L. N. F.

Long Beach, Cal. Donald Novis, young lyric tenor, who won the prize in the recent National Radio Contest, appeared at the Municipal Auditorium, under the management of Kathryn Coffield. The artist was acclaimed by an audience which filled the large auditorium, and he responded to several encores. Flexibility and smoothness in production, good enunciation, unlimited breath control and clearness in the high tones, are some of the things noticed in the singing of the youthful artist. The accompanist, Raymond McFeeters, is also a splendid pianist, as was shown in his solo work.

The Woman's Music Club celebrated its twenty-first anniversary with a charter day luncheon; Abbie Norton Jamison, state president of the California Federation of Music Clubs was the guest of honor. The musical program was given by Jane Stanley, pianist; Rolla Alford, baritone, and Mrs. James Savery, mezzo-soprano. The accompanists were Elizabeth O'Neil and Dorothy Bell Alford. The president of the club, Mrs. Albert Small, announced that the membership of the club was nearly six-hundred.

The Church Music Section of the club, organized this season, gave its first concert when the program included organ numbers by Laurelle L. Chase; choruses by the choir of the Congregational Church (Raymond Moreman, director); chorus of the club (L. D. Frey, director); trio by Mesdames Greene, Hodson and Brewster; and the soloists, Genevieve Marshall and Mrs. Edward Greene, sopranos, and Myranna Richards Cox, contralto.

Helen Davis, soprano, and Victor Young, pianist, gave a program, The Romance of American Music, before the Ebel Club.

The special program for the month, given by the Long Beach Municipal Band, Herbert L. Clarke, director, featured the works of Tchaikowsky.

Merle Armitage, manager of the Los Angeles Civic Opera Company, spoke before the Musical Arts Club, of Long Beach, recently. A. M. G.

Portland, Me. A large and appreciative audience greeted Josef Hofmann at City Hall and kept applauding long after the concert closed. Mr. Hofmann came on the Community Concert Course, which was arranged as a result of the efforts of Sigmund Spaeth last fall, a plan which has met with great success. The master pianist gave a program composed of a group of six works by Chopin and five Liszt numbers.

At the Sunday afternoon community organ concert, February 10, at City Hall, Charles R. Cronham, organist, was assisted by the full wood-wind ensemble of the Boston Symphony orchestra; a splendid and appreciative audience attended. L. N. F.

San Antonio, Tex. Edith M. Resch presented Feodor Chaliapin in a memorable recital, ably assisted by Max Rabinowitch at the piano. As is his custom he announced his songs by number from the book of lyrics, and presented

(Continued on page 47)

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Music Notes From Coast to Coast

(Continued from page 46)

each with the marvelous interpretation one associates with his name.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, presented Gil Valeriano, tenor, assisted by Ola Gulledge at the piano, in the third of the series of musical teas of which Walter Walthall is chairman and Mrs. Leonard Brown, vice chairman. Numbers on the program were by Handel, Donaudy, Franz, a Sicilian folksong, Debussy, Koechlin, Bemberg, Padilla, Yarra, Gueary, Penella, Bishop, Rogers, and an Old English song, in which his beautiful mezza-voice, flowing tone, exquisite pianissimo and splendid breath control were excellently shown. Recalls and encores were necessary after each group, and at the close of the program three encores were necessary before the pleased audience would permit him finally to leave the stage. Miss Gulledge played admirable accompaniments and was included in several recalls, for during one season she spent in San Antonio she endeared herself to many who were eager to welcome her again.

S. W.

San Francisco, Cal. Returning to San Francisco where she has enjoyed innumerable triumphs, Margaret Matzenauer appeared as soloist with the San Francisco Symphony Orchestra, Alfred Hertz, conductor, at its eighth pair of concerts, the program being devoted to music of Strauss and Wagner. The orchestra under Hertz was in brilliant form and played Strauss' Don Quixote, the Bacchanale from Tannhauser, Introduction to Act III from Tristan und Isolde, and the Overture to the Rienzi. At the conclusion, Madame Matzenauer, Hertz and the musicians all shared in an ovation worthy of their art.

At the first concert of the season of the Minetti Symphony Orchestra in Scottish Rite Hall, Giulio Minetti again manifested that he is an expert disciplinarian and a conductor whose years of experience and sound musical background stand him in good stead. That Minetti is able to obtain the strikingly attractive orchestral effects that he does with an organization composed for the most part of semi-professionals and amateurs leads one to imagine to what extent his artistic achievements would reach had he at his disposal an orchestra of picked musicians. The soloist was Mrs. Percy Goode soprano, who sang two groups of songs, representative of the German lieder and American and Italian composers. Mrs. Goode is endowed with a beautiful quality of tone and she has learned to make the best of it by skillful production; she is an interpreter of uncommon worth. At the piano for Mrs. Goode was Margo Hughes, whose playing is impregnated with the spirit of a great soul, a rare aristocrat in her art.

An audience of nearly 9,000 persons assembled at the Exposition Auditorium to hear the Pacific Saengerbund conducted by Frederick G. Schiller at the fourth Municipal Symphony Concert. Singing several numbers a capella, the chorus gave a performance that was conspicuous for general beauty of tone quality, good balance, a sense of meaning of the text, clear phrasing and enunciation, and a pervading enthusiasm and freshness of spirit that bore witness to the quality of the work of Mr. Schiller. Accompanied by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, the Pacific Saengerbund was also heard in the Feast of the Holy Grail from Wagner's Parsifal. The singing was a credit to itself and to the man who trained it. The soloist was Reinald Warrenrath who, with the San Francisco Symphony Orchestra lead by Hertz, sang as his first offering Vision Fugitive from Massenet's Herodiade. In Wotan's Farewell and the Fire Music from Wagner's Die Walkure, Mr. Warrenrath sang the role of Wotan with musicianship and finish, giving his audience the quality of work that they have long been accustomed to receive from him.

A variety of dances, with a wide range of mood and color, characterized the terpsichorean recital of Doris Niles, assisted by Cornelia Niles and a ballet of charming young girls, at Dreamland Auditorium. On her program were dance interpretations of music by Albeniz, Romero, Bach, Massenet, Glinka, Grieg, Glazounoff and others. The various dances were well executed; imaginative talent, perfect means, grace, agility and many choreographic ideas with

the high distinction of supreme art were evidenced. Lovely costumes and an excellent orchestra were special features of the program. This attraction was presented here by Selby C. Oppenheimer.

Luisa Espinel, lyric diseuse, presented her Song Pictures of Spain at Alice Seckels' Matinee Musicale in the Fairmont Hotel Ballroom. She was assisted at the piano by Nino Herschel.

Reah Sadowski, a talented pianist, was heard in a recital in Scottish Rite Hall under the direction of Alice Seckels. For one only thirteen years of age, little Miss Sadowski's career has been quite unusual in that she has given a number of her own concerts and has appeared with full symphony orchestra, offering the Mozart concerto. Besides, she was the winner of the 1927 piano contest for juveniles conducted by the San Francisco Call. At this most recent recital, Reah played a program made up of compositions by Bach, Beethoven, Liszt, Moskowski, MacDowell and Chopin, with an agile technic, a singing, sonorous tone, good rhythmic sense and a matured grasp of the works she had undertaken to interpret. After listening to the young musician one can safely predict for her a promising future.

Povla Frijsh, Danish soprano, is one of the best women singers heard in San Francisco in many a moon, because brains are the basis of her vocal achievement. In addition there were half dozen other elements that sent a thrill into the very select audience that attended her recital. The songs she sang upon this occasion were quite as unusual as her art, the poems being as interesting as the music. Many of them were tragic, or melancholy, but tremendously passionate. Her efficient accompanist was Celius Dougherty.

Marie Gashweiler, pianist, and Elizabeth C. Hamilton, voice teacher, gave a musical tea at Miss Gashweiler's studio at which several of their artist-pupils were presented. Miss Gashweiler, who has recently located in San Francisco, is a pupils of Leschetizky and Harold Bauer. Mrs. Hamilton formerly resided in New York where she studied with Oscar Saenger.

Plans are under way for a brilliant symphony series to be presented by the Summer Symphony Association. The board of directors is in communication with a group of distinguished conductors of Europe.

Two students of the San Francisco Conservatory of Music are beneficiaries of scholarships given by music patrons of this city. Margaret Cushing, thirteen, of Mill Valley, has received a two-year scholarship from Mary McDonald for study of the piano. She is a pupil of Ethel Palmer. Mrs. George T. Cameron has given a partial scholarship to Virginia Peterson, aged sixteen, to be used in continuing her studies on the cello under Michel Penha. Five scholarship pupils of the Juilliard Foundation are also enrolled at the San Francisco Conservatory of Music.

C. H. A.

Dr. Protheroe's Oratorio Classes at Gunn School

Among the authorities in oratorio in this country, Daniel Protheroe occupies a prominent position. Being a Welshman he possesses an inborn instinct for oratorio music. This, coupled with a deep study of the various traditions, a poetic insight, and an emotional element combines to make him an ideal head of the oratorio classes.

Mr. Protheroe started his oratoric career as a boy six years old—singing the alto part in the Messiah choruses. Through the years he has been a close student of the art—and his interpretations are the results of ripe scholarship, broad experience, and an intuitive sense of musical expression in its broader sense. A well known critic has written "To sing in an oratorio under the direction of Dr. Daniel Protheroe is a privilege fruitful of rare training in a branch of music that has its own traditions and its own manifold opportunities. Few students of music know oratorio as does Dr. Protheroe, and fewer still have his power to guide and inspire in the valiant passages that constitute its greatest strength."

In his classes at the Gunn School in Chicago emphasis will be laid upon the correct interpretation—effective tempo, the declamatory style of the various recitatives—details which are so frequently neglected in the study of the great oratorios—such as the great epic—The Messiah; the delightful pastoral—The Creation; and the powerful and thrilling drama The Elijah.

Dr. Protheroe's oratorio classes will be held at the Gunn School on Saturday afternoons. They will comprise twenty hours beginning March second, each class being of ninety minutes duration.

Activities of Elsie De Young Eggman

Elsie De Young Eggman has established a very favorable reputation for herself in Philadelphia, where she is engaged in the teaching of singing. Miss Eggman announces that special attention is given at her studio to voice placement, proper breathing and diction; that faulty voice production is analyzed and corrected, and Italian, French and German repertoire studied. That she has been successful in the par-



ELSIE DE YOUNG EGGMAN

ticular method of instruction which she has developed is evident from the work of those who have studied with her. One of her artist-pupils, Alice Margaret Kniepp, appeared as soloist at the formal opening of Ye Treasure Chest in Philadelphia, at which time the press declared that she owes the quality of her charming voice to Miss Eggman. "Miss Kniepp possesses a beautiful contralto voice," wrote one of the Philadelphia papers; "her enunciation was excellent and her diction unusual. The German group was especially interesting."

But it is not only as a teacher that Miss Eggman is well known. She is a contralto, and in her concert appearances she specializes in English period songs in costume. Among her forthcoming engagements she will include costume recitals in Philadelphia and Atlantic City, in which city Miss Eggman also has a studio.

Phyllis Krauter Having Active Season

Phyllis Krauter, cellist, is having an active season, including among those engagements already fulfilled an appearance as soloist with the Toronto Symphony Orchestra; at The Barbizon, New York, assisted by her sister, Leonora, pianist; the Banks Glee Club; Federation of Girls' Clubs; Mountain Lakes, N. J., Choral Club; Lexington, Va., and Newark, N. J. Future dates already scheduled for Miss Krauter are as follows: March 4, Stamford, Conn., soloist with orchestra; and recitals on March 8, Chicago; 9, Lexington, Ky.; 12, Marion, O.; 15, Grand Rapids, Mich., and April 2, Emporia, Kans.

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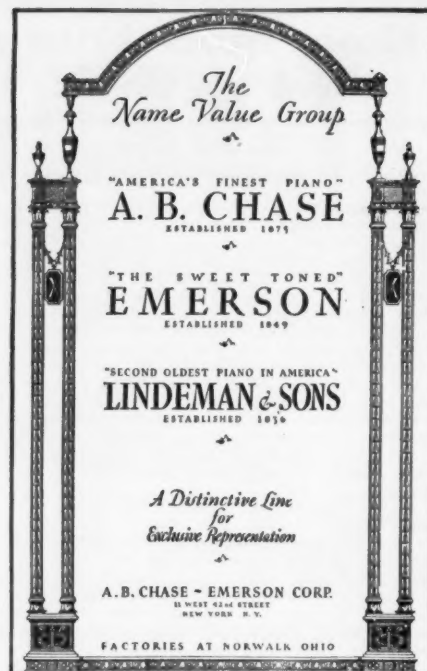
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PIANO AND MUSICAL INSTRUMENT SECTION

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EXPRESSIONS

What Price Commissions!—The Real Causes Underlying the Antagonism of the Music Dealer and the Music Teacher—What Can Be Done About It?

What price commissions! This is one of the eternal difficulties in piano selling. First it strikes the dealer in his paying salesman what they earn. At times it is a question of paying them when they do not earn anything.

Generally speaking, the commission evil, as it is termed, applies to arriving at compensations that do not satisfy either the salesman or the employer. Neither are satisfied, so one has just to let it go at that. But when the music teacher is talked about there comes a flood of protests that cause one to wonder just who is to blame, the teacher or the one who benefits through the teacher's work in the way of piano sales.

No piano salesman but endeavors to get the teacher's help when a pupil is talking about buying a piano, or the parents are being persuaded by the pupil to realize that a piano is an absolute necessity to keep up music lessons.

Both sides of the commission question have their prejudices or antagonisms as one may wish to term them. **The teacher may be right and again the piano man may be right.** There is one thing apparent, however, and that is the piano men do not get together with the music teachers any more than the music teachers get close to the piano men. Between the two there is a loss that can be termed a waste that is great when one begins to dig into the difficulties that come to the surface where a teacher has handed in a name as a prospect.

The Root of the Trouble

The dealer who closes the sale pays the commission without protest in the majority of cases, while those dealers who claim the same teacher has given in the same name say the teacher is dishonest and was ready to give testimony to the worth of any or all of the pianos just so that no matter who sold the piano there was grounds for complaint and a commission.

A recent writer in a paper takes the ground that these complaints and accusations are there, but does not seemingly know enough about the piano business to offer relief. In fact, it is admitted, this antagonistic situation prevails, and **I am inclined to think it all is due to the piano men themselves.** If the commission evil prevails it certainly is due to the fact that dealers pay, while the teachers have a right to try and get them. But **do the dealers have to pay commissions unless they want to?**

Let us take up this subject and strive to arrive at some ways and means to get around the cost which in nine times out of ten cause the dealers but to add to their losses in piano selling. **It is not all milk and honey as to profits in piano selling.** Time and again have dealers been implored to cut their overheads so that the markup is not all consumed before the signing on the dotted line. So much has been said about this by myself, that I am inclined to the belief that generally speaking piano men are not good business men. They do not seem to justify their claims to being called merchants.

Dealer vs. Merchant

The word dealer means as much, but that word Merchant seems to create in the minds of the average piano man a feeling that he becomes something like a banker, which in fact he is when he conducts his financial affairs along lines that any banker would compliment; but **past due, renewals, excessive overhead, waste, and all the ills I have for so long protested against bring the term "banker" outside the handling in a proper manner the inventories and overheads, with interest added, to that point any one can arrive at just conclusions as to who is who in the banking world**

and allow of comparisons as to the better business man or woman, the music teacher or the piano dealer.

If a teacher controls a sale, the dealer or salesman will agree to pay a commission, and this rule certainly prevails throughout the business. But to just arrive at the difference between a commission earned and the word "graft" is hard to make plain. I am going to give some reminiscences that have already been written in my book of the past that may be of value in arriving at a solution of the commission evil.

We start with the admission that commissions in a given center are allowed. There is no understanding as to this between the dealers that may infest the territory, and even though there be an agreement there is no certainty that it will be lived up to. Each dealer may be able to solve the question in his own way, but **that way must be the honest way.**

Forty Years Ago

When in Atlanta many years ago, forty it may be said, I had the majority of teachers under my wing and **I did not pay a commission**, yet there were many that had been receiving commissions for many years past. The remedy for this evil was found in working with the teachers. This can be done with ease if only the dealers and their salesmen will do things for the teachers that will aid them in their work. In Atlanta I had a music hall in the store I was working in that allowed of audiences of something over two hundred. It was arranged so that at times the space could be utilized as sales space, and therefore earned its keep through special sales, etc. Even in those days special sales were working, and Atlanta had its share of them.

The teachers were glad to get the use of this hall for pupils' recitals etc. I always took hold of these affairs, encouraged them, gave programmes, did the press work, and the daily papers there had their share of "copy" that pleased not only the teachers and did them good, but every pupil whose name was mentioned became a potential prospect in course of time. This did not cost as much as a commission for one sale.

This soon extended to practically all the teachers, for all were bid to come and partake of the refreshing novelty of receiving publicity that was of value. The more remote the teacher, the better it was in piano selling. It brought prospects to the warehouses. The friends of the pupils that were to take part in the programme were all enthusiastic over the appearance of their little friends; the teacher met new people, got new pupils, and then when a piano was sold this brought the influence of the teacher without expecting commission or anything else.

Teachers soon learned what this meant. They did not ask for free pianos in their music rooms—they **bought them.** It was delightful work. It built to name value. How much better to forgo in mutual profit in this way than in standing around "knocking" one another. When one realizes how easy it is to have the friendship of the teacher and how disagreeable it is to have their enmity, there is wonder there are not more who work to this end.

Real Music Centers

To make a piano store headquarters is easy. I can tell of work done in Louisville back in those days when on Saturdays Smith & Nixon's piano warehouses were filled with people who dropped in to hear some good music or to meet others with whom engagements were made. Saturday afternoon in those days was a sort of holiday. The streets were filled with beautiful women, young and old. Smith & Nixon's was a nice place to visit. Music teachers

were glad to be there and make friends. Every effort to make this a meeting place was done, and while it might have interfered in piano selling, yet the piano rooms allowed of what selling might be done.

In those days practically 75 per cent. of the pianos were sold in the homes of the prospects, for that was when pianos were placed in homes "on trial." At night the piano salesmen would foregather with the family. It was the cause of hot competition, to be sure, for often have I been in competition with three or four pianos in the same house, with the family all worked up over the statements of the different salesmen.

I worked the same way as to music teachers in Louisville that I afterward did in Atlanta. Many a time have I won out on a sale through the kind words of the teacher in that district. I soon learned that it was easier to meet competition with good friends than it was to have a fight with every one against me. Something like the Boston piano that was said to be easier to sell than to compete with it.

The piano dealer who will teach his salesmen to gain the friendship of a music teacher by doing something nice for him or her, will soon find that his name value is appreciating instead of depreciating. Saying nice things about a piano house extends in a way that is hard to find, but is finally brought to real business because the one who praises a piano house has reasons for so doing. If, however, **the piano house is having nasty things said about it because of a quarrel about a commission, then is there a depreciation as to name value, not only of the house but of the different makes of pianos carried.** It is always the carrying out of the old saying, "Like parent like child."

Working to Same End

Cultivating the good graces of the music teachers is something every piano man should take part in. We are striving to have children taught piano. Contemptuous things are said about teachers, and this probably by piano men who have beaten teacher after teacher out of honestly earned commissions. I do not believe all piano men are mean in this, but I do know that there is a lot of mean talk on the part of piano men that should not be done. Then who can blame the teachers for taking the offensive when hearing of this kind of bushwacking and then doing likewise?

This turning the cheek that has not been slapped to be treated the same way that the cheek that has been slapped by hard words is not good business. Let the slapping be done by prizefighters who make it their business. Selling pianos is a work that requires the confidence of those who buy. It is not going to be done by the ruining the minds of people who should be friends.

Let the whole universe know that this or that piano is on the square. It does not mean that a dealer has to give a commission on every piano he sells, but it does mean arriving at an understanding as to whether it is a cast iron rule not to pay commissions, or the rule to pay commissions to every one that appears over the threshold of the front door. Let business reason prevail, and all will be well.

There is no known way to bring a lot of piano men together on the commission evil. Piano selling is delicate work. It requires a lot of backbone to say that a commission will not be paid when it is known that one or the other of competitors is paying commissions. If commissions are paid let there be a complete understanding between the dealers and the music teachers. Let that understanding be clear and comprehensive, and **then let the dealer live up to that agreement, no matter the result in the way of profit and loss.** The one price plan settles the profit and loss risk, and the commission is easy to arrive at. Let there be peace—do not fight.

Talking Hurts

One thing more. Discharge a salesman that talks about a musician just because that teacher

(Continued on page 51)

Piano and Musical Instrument Section

Conductors in Glass Cases

When Mencken suggested that a screen be placed between the conductor of an orchestra and his audience he did not realize the stir he would create in the music world, judging by what has followed that somewhat fantastic way of saying conductors of orchestras were not really necessary. The New York Times gives the following as something dealing with the same subject. This may not appeal to piano men generally, but there are occasional men of that ilk found at a symphony concert once in a while. The Times says: "The distortion which takes place in re-producing or amplifying sound continues to be a problem in radio. Engineers and inventors are constantly at work on devices to reduce it to a minimum. In the talking pictures, where sibilants present the greatest difficulty, one shrewd director beat the game by boldly selecting for the heroine of the scenario a girl who lisped. In Budapest a radio broadcasting station is trying out the expedient of putting the leader of its orchestra in a glass case. From this sound-proof refuge he can see his musicians and be seen by them. But the only version of their playing which he can hear is that which comes to him by way of radio, from the loudspeaker, which shares his cage with him. By thus listening in with the auditors he directs to suit their ears, and is not handicapped by hearing only the studio version of the program, which may be distorted by such factors as the shape of the room, the radio apparatus and even the weather. Budapest experts claim that the glass case has produced a marked improvement in orchestra programs. If it is generally adopted in broadcasting studios, glass houses will be as much the mark of radio bandmasters as riding breeches are of movie directors." Mencken may protest and say what he said through the American Mercury had nothing to do with radios or movies, but conductors are not seen in radio receptions, so that is spared the listener-in. Just the same Mencken is charged with the starting of the war on conductors, and after a time, like all controversies, there will be a silence that creates a noise.

The Awakening of the South

Cotton is no longer king as far as the South is concerned. One of the interesting developments of the past fifteen or twenty years has been the steady increase of the South as an industrial section. The old distinctions no longer hold. It is an important change, for it means that retail merchants are no longer catering to an exclusive, or even distinctively agricultural class. Some of the largest companies in the United States in all lines of commerce and trade have established Southern branches, which have shown a gratifying increase in size and importance. The facts are sufficiently startling, but in comparison with the old impression of the sleepy South, they represent something little short of revolutionary. City skylines are changing, assuming the impressive serrated effect of New York or Chicago. Skyscrapers are no longer a novelty. Public works long in contemplation are becoming actualities. In other words the South is fast growing in the physical facilities necessary for the evolution into business centers. The real importance of the change, however, is in the fact that the South now has a double guarantee against serious depression. It is no longer entirely dependent upon its crops for the general prosperity of its people. And it is an important change for the piano dealer, for his market is becoming more stable in becoming more varied. The South must be considered as an important part of any national merchandising campaign on a year around basis.

Sales vs. Profits

The small town piano dealer has one unvarying complaint, and that is that competition offered by the dealer in the big town or city. He sees sales going to the bigger dealer, which he thinks should come to his own store. There is a feeling that the city piano store has all the best of it. This view is natural enough, but it is one sided. The big town dealer has troubles of his own, what with the increased cost of doing business, the uncertainties of drop-in trade, and the inability to establish a community clientele. The difficulties increase proportionally to the size of the city. When we finally consider a city of the size of New York the complexity seems almost beyond understanding. The Journal of Commerce

(New York) recently analyzed New York's difficulties as follows: "So far as the City of New York is concerned the business is already in excess of facilities. If trade has been driven away from this city, or has not grown here as it has elsewhere, the reason is that our facilities for handling routine trade have long since reached the limit of endurance, and so have long passed the point of diminishing returns so often mentioned by the economists. The cost of doing business in New York is too high, and this is to be ascribed to the various factors that have tended to promote congestion here, combined with a highly organized real estate group which has accepted what Thomas W. Lawson used to call 'the austere business religion—extract every dollar.' Long ago, progressive citizens of New York recognized this situation, and set on foot agencies whose mission it was to reduce the cost of living and business in this city. They have not been successful." And be it added, what is true of New York is to some extent true of every major city in the country. The dealer in the small town has the best of the bargain.

Old Songs for New

One of the new griefs along Tin Pan Alley is the short life accorded to most popular songs. This is undoubtedly due to the radio. If a new song has a catchy lilt radio instrumentalists all over the country take it up and play it to a "frazzle." In the old days, after a song had been popularized through the theater and dance orchestras, there was still a fair market for the record and roll manufacturers, as well as sheet music sales. Today if a radio set has a wide enough range it is likely to pick up the reigning popular hit anywhere from ten to a hundred times during the day. There is no wonder that the mortality is dreadful and that there is a stronger pressure on popular song writers than ever before. The results of this pressure may be seen in the number of bald "steals" of melody and sentiment among the jazz hits of today, and the somewhat tiresome repetitions and variations that are being rushed through. It is affecting the record makers to no slight degree, for by the time a new song hit is recorded and is ready for popular distribution it is already out of favor through overfamiliarity. All of which, despite the tragedy, is cause for rejoicing. One of the reasons for the introduction of so much classical music even on popular programs, is this very dearth of real novelties of a popular nature. The classics grow richer and more significant with repetition, which is the reason for their enduring hold. And so the paradox is presented, that the general public, through its insatiable appetite for novelty, is turning to the old classics, while the new popular music is waging a war of self destruction. It presages well for the cultivation of a real and discriminating taste for music in America.

Chain Stores and Branches

One of the Old Timers in the piano business was complaining the other day that chain stores and branches of manufacturers were spoiling the individual dealers, meaning thereby the conditions that exist as to the small dealers. There is a lot of talk about this; but do the smaller dealers suffer through the chain store idea? One may study this and come to the conclusion that the small dealer has just as good an opportunity to gather in piano sales in the face of competition that is arising through combinations, with the chain-store idea at the back. The individual dealer has just as free opportunities to get piano sales as do the salesmen for the larger concerns. The so-called "Big Houses" in any city have always been with us. The old stores are not converging toward combines, although the industrial side of the piano business has. Yet the dealers remain about the same. In fact, the branch-store idea has not been successful as to profit-making results. Those that have been with us do not show that they have not had to contend with conditions over which the piano men have no control. The old-time way of getting piano sales must come back to us. That means, get out and sell pianos in the homes. Do not sit around and wait for customers to come into the warerooms and ask to be waited on. Old Timers know how the work was done in those days of the past when the piano business was at its best. The work that was necessary to close sales was found in the homes and the work done with folks who had to be trained to accept the piano as something necessary

for family happiness. This was done when the people did not have music given to them free as it now is received over the air. There is a great demand for music in the home, but do the piano men recognize this and capitalize upon it? They do not. If half of the wasted talk lost in telling what harm music is doing the piano business be turned in favor of the piano by intelligent work with people who are able to purchase pianos there would be a different result. Of course there are those who will say that the Old Timers know nothing about modern methods of piano selling. The Old Timers know that the modern methods are not selling pianos today, and that pianos were sold the old way. Talk with any of the Old Timers. Chicago has one of them who can tell things about old times. W. B. Price is his name. Ask him. Here is something for the Chicago trade papers to take up and get some easy copy.

Lo the Poor Tuner

A recent casual investigation revealed the fact that there are now forty-three subdivisions of the National Association of Piano Tuners. This is a remarkable record of organization. It seems only a few years ago that the piano tuner was fighting merely for a chance to exist. Now the tuner is a business man and is steadily growing in importance and the respect accorded to him. This widespread organization of the N. A. P. T., however, has a special significance. It is, in effect, a guarantee of efficient tuning and repair service, for the national organization sets a standard for all of its members to live up to. Furthermore, the N. A. P. T. certificate is becoming known and recognized as an attestation of efficiency. In a sense, the piano tuner sets the standard of musical taste of the country, since he is responsible for the creation and maintaining of correct tonal concepts of the piano owning public. The gospel of frequent tuning which is being promulgated through the N. A. P. T. is one of the biggest forces in making a really musical America. Their platform is contained in their slogan—"Tuning alone preserves the tone."

"We Sell Happiness"

In these gloomy days when pessimism seems to be the prevailing sentiment among piano men, it would be good to find someone who looks upon the brighter side. The great house of Sherman, Clay & Co., with headquarters in San Francisco and branch stores in many other important Coast cities, has evolved a slogan which typifies the spirit of the entire organization. It is, "We Sell Happiness." This is an appeal that is bound to have its affect, not only on the piano buying public, but also upon the men who do the selling. A salesman cannot help but be affected by the prevailing spirit of the organization which employs him. Confidence is a great asset. A salesman who is dispirited or who thinks he is engaged in a life-or-death struggle against hopeless odds cannot present a convincing appeal. There are many in the piano business today who would do well to absorb some of this spirit. As the little Sherman-Clay booklet says, "The thing which all of us are seeking is happiness. The ability to bring happiness to others is one of the surest ways of finding happiness yourself. And one of the greatest assets in this happiness game is the ability to entertain through music—the universal language of friendship." And it might be added that the music trades enjoy a rare distinction and privilege in being purveyors to the great cultural need of the people—Music.

Phonographs at Fault

Here is something for phonograph dealers to worry about. The following appeared on the distress pages of the A. P. daily papers last week: "The serious business of operating a phonograph—putting on a record, taking one off, and every now and then changing a needle—has become a burning issue with the Chicago Federation of Musicians. 'On and after March 1,' said an announcement by President James C. Petrillo of the federation, 'operators of phonographs or other mechanical devices for producing music in broadcasting studios must be members of the Chicago Federation of Musicians.' The point of especial interest to the twenty-nine stations affected is that membership of phonograph operators in the union would mean a weekly salary of \$90 to \$115 a week. Petrillo said that any obstinacy on the part of the station owners would result in a strike call to orchestras." Everyone confesses that it disturbs peace in listening to music to change records and needles on phonographs. Dealers should be glad

Piano and Musical Instrument Section

all who own phonographs are not members of a union. There are also a lot of people who listen in on records made by phonograph makers that will be happy if there be some way of keeping these records off orchestras, for it is almost impossible to have the pitch of the records accord with the instruments, this due to the inability of the phonograph and talking machine to reproduce music at exactly the same pitch the records were made. No one has ever been able to overcome this bad feature of the machines. No matter how perfect the records may be, no mechanism has been invented that will permit of the playing to be reproduced exactly, for the reason that electricity or springs either make the records turn too fast or slow, this giving a false pitch that is detrimental to music in many ways. Let us hope these orchestra records will be eliminated even though they be made by union musicians. With this before us what about turning on the "mique" when broadcasting an orchestra?

Another Radio Investigation

Close on the heels of the clearing of the R. C. A. as a radio trust, comes the announcement that the United States Department of Justice is planning a "far reaching investigation" as to the alleged monopolistic tendencies in the radio manufacturing field. A number of complaints have been filed asserting that the cross-licensing of patents constitutes a practical monopoly. The Department of Justice has received from the Federal Trade Commission a complete file of the record of the investigations of the Radio Corporation of America, The American Telephone and Telegraph Company, General Electric, Westinghouse, Western Electric, United Fruit Company, Wireless Specialty Company, Tropical Radio Company, and others.

Association Revenue

The federation stamp plan is not working out satisfactorily in England, according to The Pianomaker, which publication amplifies this assertion with the statement that "if all the facts in regard to the evasion of the application thereof in many directions are known, the consequent conclusion must necessarily be that the stamp scheme is a failure, in that it is not universal in its scope." From this somewhat involved and a bit apologetic charge it is evident that something is wrong. Some dealers buy stamps and some do not. Some dealers pay for only a part of what they buy. And, evidently, The Pianomaker despairs of finding a way of overcoming this trickery and forcing equal observance upon every dealer. However, that publication goes a step further and proposes to scrap the stamp plan and to substitute a tax on plates, the tax to be included on the regular invoice on shipment. The Pianomaker proposes: "All the iron frames needed for British pianos are cast here, and they constitute the one basic component through which a straightforward revenue can be raised. Collection of revenue would be simplified—the frame makers are few in number—and by accepting a general agreement that, say one shilling or something in that region, shall be included in the invoice price of each frame, all trouble and fuss about makers stamping invoices and dealers accepting their proportion of the levy would be eliminated." To the impartial observer, this appears more than a bit optimistic. Also, one wonders how the "frame builders" (the plate manufacturers) will relish being made the watchdogs of the federation treasury.

A Business Adage

The late John Wanamaker once wrote: "Any one who thinks he can be negligent in business is on the road to ruin. No man should be satisfied in thinking only of his long and good experience, his excellent location, his large run of customers, and 'let it go at that.' It is wise for him to think of his weak points, and take steps immediately to remove them and strengthen his stakes in every direction." From the words of the wise we draw wisdom. The music dealer has a larger stake than most business men. Just because he and his competitors have set high standards in the conduct of the business, so each little lapse takes on added importance. The piano is an art product, and as such requires artistic presentation. Any attempt to cheapen the product by "get rich quick methods" that do not take into account dignity and a reputation for solidity takes on

a ruinous aspect. As purveyors of music to the people, the men in the music trades fall into the natural position of leaders, especially in matters musical. Indeed this position is often extended into matters of more general civic interest. It is by no means uncommon for the piano dealer, especially in the smaller centers, to be one of the leaders in civic life. The move is a natural one, and a good one, for it means contacts that are of inestimable importance in his business life. It means the entailing of responsibilities that do not fall to the lot of the ordinary business man, who are generally credited with a more immediate commercial trend. It requires a big man to look beyond the immediate necessities of his business. The piano industry is fortunate in having many men of this type. However, any man to be successful in business must find in his business his paramount interest. Success does not follow a half-hearted interest. And be it added, there never has been a time in the history of the music business that the faculty of leadership is more important than the present; no time when a diligent and intelligent analysis and strengthening of business procedure has been more vital than right now. The past year has provided a test which will be continued equally in the present year. And largely because of its belief in the inherent qualities of business leadership among piano men, the MUSICAL COURIER confidently expects a larger and better business in the music field in the not too distant future.

Radio Service Dangers

Unless those who sell radios are careful, the lack of service will prove the downfall of the instrument as a commercial proposition. It is believed by many that the lack of service as regards the player piano had much to do with the eliminating of that instrument as a profit maker. One note out of order on a player piano put the whole instrument out of commission, and the irritated family would condemn and refuse to have anything to do with it, for appeals to those who may have sold the player piano did not give relief. This same trouble has cropped up in the radio field. Those who have radios soon discover that there are necessary attentions to be paid to the instrument, and then comes some incompetent man or boy who has entered the service field, and instead of putting the radio in good condition, he leaves it in worse shape than when he approached it. Then again comes the overcharges, or the substitution of tubes, and all that goes to condemn the radio as a receiving instrument, and there is family after family being made disgusted with the radio, and the instrument is but a dead quantity in the estimation of the family and their friends. The radio is in its high position as an entertainer now, but unless the broadcasting from the studios is received as given, there soon will come a lamentable falling off in the demands for the instruments. The families are those who suffer first, and then the dealers, and following the dealers, the manufacturers. If the manufacturers do not give more attention to the question of service and instill this idea into the dealers, there will be a lowering of the radio as a commercial proposition, just as there came the elimination of the player piano as a profit maker.

A Something Lost

George Jean Nathan, who writes "Clinical Notes" for the American Mercury, says in the March number of that mercurial magazine that he was interviewed by "an editorial writer for a trade organ got out by an instalment house," on the subject of instalment selling in connection with the wares sponsored by his organization. Mr. Nathan was surprised to be regarded as a Solon in the matter of instalment sales, appealing to God for the reason therefor, not thinking that probably God would pay little attention to whatever appeared in the magazine edited by the Baltimore writer of broad vision as to the present and the hereafter. Nevertheless, Mr. Nathan says he found himself "gabbling" about the subject. The instalment editor told Mr. Nathan that if he printed what had been said by the erudite writer for the Mercury, who was talking about something he intimated he knew nothing about, the boss of the instalment ambassador would throw a spittoon at him. Mr. Nathan facetiously says things about a spittoon be found in an office of that kind. However, Mr. Nathan says rather caustic things about those who buy on the instalment plan, and winds up his stuttering with these words: "The instalment

system has loaded down the American public not only with automobiles that it can't afford and actually little real use for—save perhaps on Sundays—but with tons of imitation Louis XV furniture, gilt pianos, complete sets of J. Fenimore Cooper, Peruvian diamonds, correspondence courses in osteopathy, German silver tea services, inlaid phonographs and embossed saxophones that make already overworked husbands and fathers—to say nothing of the neighbors—old before their time. The man who can afford a Grand Rapids Venetian dining-room set has no need for the instalment system. The man who can't afford it should not be foolishly and disastrously saddled with it by that system." It now is in order for piano men who have spittoons in their offices to begin bombarding the man with clinical inclinations to the end that he will take notice as to whether his avocation as a writer permits him to say whether he is casting the first stone. Probably Mr. Nathan will arrive at that point where he will comprehend why he was selected as the victim of the editor of the instalment organ. Knowing the Mercury writer knew nothing about instalment schemes of selling, the instalment editor probably felt he was safe in talking with a man who knew nothing about what he was asked to dilate on, thus screening his own lack of knowledge. Hence the spittoon atmosphere.

Don't Neglect the Piano

The departmentalizing idea in the music trade has made evident progress. Exclusive piano stores are decreasing in number, according to all indications. As a matter of fact there is probably too much enthusiasm over the new idea, so much so that the piano is the sufferer. At the risk of boring, the fact must again be stressed that the piano is the backbone of the music business, with a more attractive profit margin and a better chance for building a solid business. The radio offers a fairly quick turnover, but is complicated by the service question and uncertain trade-ins. The phonograph, too, offers a smaller mark-up and plenty of obsolete trade-ins. Just stop to figure how much an old battery operated set, or an old model phonograph is worth on a resale. Then stop to think who wants them. As it stands now almost every trade—in these two fields—represents a dead loss. Don't be misled by bulk figures. Figure the net and the after-sale protection. It is well worth the extra effort to go after piano sales.

Keeping in the Limelight

Foster & Waldo, the enterprising music merchants of Minneapolis, Minn., are offering \$1,000 for a musical setting for the Majestic radio slogan, created for Majestic by this same alert Minneapolis organization. It is just another instance of the keen appreciation of the value of publicity possessed by this firm. Very probably there will be only an indirect return from this outlay, but the intangible benefit will more than repay them. Foster & Waldo are very much in the radio business, which is helping the piano to pay the overhead in the big store. They are keeping in the limelight of public attention.

Expressions

(Continued from page 49)

is or has been affiliated with another house. It is a reflection on the house that does the talking that the teacher is not with the house of the talker. The way to get around that is to get the friendship of the teacher and that settles things. If the teacher be with influence it is not good to have that one "killing" piano sales on account of mean competitive talk. One can get it out of his system by doing his cussing out in the shipping room of the house provided the piano movers are not there to hear it.

The salesmen that go about from one house to another changing jobs often, are the ones that carry confidential talks and generate antagonisms. We know music teachers are somewhat tenacious as to friendships, at least I have found this so, but piano salesmen are not so reliable. Any salesman that will carry such stuff from one house to another when he is making a change, can be relied upon to do the same thing if he leaves the house he is working for and to which he has retailed the gossip of his old house. Such salesmen can not make and hold friends for any length of time; therefore he is a blotch upon the fair name of any house that has to suffer from this weakness in the violating confidences. Such men lie about commissions and teachers, invent stories reflecting upon this house or that piano and cause nine-tenths of the commission troubles.

WILLIAM GEPPERT.

Piano and Musical Instrument Section

Official News from the Music Industries Chamber of Commerce

Chamber of Commerce

Files Brief on Tariff

An increase in the tariff rates on organs and a continuation of the present rates on all other articles except fretted string instruments and accessories was recommended by the Music Industries Chamber of Commerce in its brief presented before the hearings of the Ways and Means Committee, House of Representatives in Washington on February 18, 1929. The brief was presented by Alfred L. Smith, General Manager of the Chamber. G. F. Chapin, one of the directors of the National Association of Musical Instrument and Accessories Manufacturers, appeared on behalf of the manufacturers of fretted instruments and accessories, and briefly outlined their requirements.

The brief follows:

"The Music Industries Chamber of Commerce appears with reference to Paragraph 1443, musical instruments, and Paragraph 1444, phonographs, of the Tariff Act of 1922.

"The Music Industries Chamber of Commerce is a federation of national associations of musical instrument and parts manufacturers, and importers and retailers of all types of musical instruments. With reference to those items upon which it makes recommendations, it speaks for all branches of the music industry as represented by the following national associations:

National Association of Music Merchants (retailers)
National Musical Merchandise Association (jobbers)
National Piano Manufacturers' Association
Committee of Phonograph Manufacturers
Musical Supply Association of America (manufacturers of piano parts)
Band Instrument Manufacturers' Association
National Association of Musical Instrument and Accessories Manufacturers (fretted instruments)
Organ Builders' Association of America

"Most imported musical instruments, including particularly band instruments, come under 'musical instruments and parts thereof not especially provided for' in Paragraph 1443. In addition, there are twelve types of musical instruments, parts and accessories classified specifically by name. We recommend the following:

"1. Upon 'musical instrument and parts thereof not especially provided for,' we recommend a continuation of the present rate of 40 per centum ad valorem.

"2. Upon 'pianoforte, player actions and parts thereof,' we recommend a continuation of the present rate of 40 per centum ad valorem.

"3. Upon 'tuning pins,' we recommend a continuation of the present rate of \$1 per thousand and 35 per centum ad valorem.

"4. With respect to the remaining instruments named specifically in Paragraph 1443 and upon such stringed instruments and accessories as may be covered by 'musical instruments and parts thereof not especially provided for,' we make no recommendation, as we understand that the domestic manufacturers in the name of the National Association of Musical Instrument and Accessories Manufacturers and the jobbers in the name of the National Musical Merchandise Association will themselves appear with respect to these particular instruments.

"5. We recommend that pipe organs be taken from the miscellaneous classification and that a special classification 'pipe organs' be created, and that the duty thereon be either 75 per centum ad valorem, or 45 per centum ad valorem with a proviso that the value upon which the duty is based shall be the complete cost of the pipe organ to the domestic consumer including cost of erection. (The reason for this recommendation is discussed in other parts of this brief).

"6. We recommend a continuation of the rates contained in Paragraph 1444 applicable to phonographs and parts thereof, phonograph needles and similar articles.

"A substantial part of the manufacture of a pipe organ consists of the erection of the organ in the place where it is to be used permanently. When contracts for pipe organs are given to manufacturers who produce the same in foreign countries, only the parts are imported and the organ is erected in this country. Inasmuch as there is no definite sales price for unassembled organ parts in foreign countries we understand that the manufacturer's cost is used. Under these circumstances, it is difficult to make certain that the valuations of these parts for customs purposes are accurate. For the above reasons, the declared value of pipe organs for customs purposes is usually much less than the real value, probably around 60%.

"At present, most imported organs are high grade organs manufactured in Canada. However, if the present situation continues, we anticipate that it will not be long before organs manufactured in Germany and Italy, probably of a cheaper grade, will be imported under similar circumstances.

"The erection cost of an organ in this country by a Canadian manufacturer is much less than would be the erection cost of a similar organ in this country by a domestic manufacturer, as it is the practice of the Canadian manufacturer to send skilled Canadian workmen into this country for the purpose of erecting the organ. The wage rates of these workmen are much less than those of domestic workmen.

"The above explains clearly, we believe, the reason why the American valuation for the completed product, including the erection costs, should be the basis of valuation for customs purposes if a 45% duty is granted. If, however, the present basis of valuation is continued, domestic builders will require protection of 75 per centum ad valorem in order to enable them to compete with imported organs. It is our opinion that the alternative rates suggested would provide about equal protection to the domestic manufacturers.

"American manufacturers of high grade pipe organs are unable to compete with the similar Canadian product, as contracts are now being made for Canadian built organs, including cost of erection in this country and duty, at figures which American organ builders cannot meet without loss.

"Approximately 42% of the cost of a pipe organ consists of direct labor. According to our information, Canadian pipe organ workers receive about half the wages of similar workers in this country. For instance, the wage rate of 'voicers' of one of the leading organ builders in this country is \$1.34 per hour as against 65c per hour for the Canadian 'voicers.' Similar rates for 'console men' are 90c per hour in this country as against 45c per hour in Canada.

"Approximately 36% of the cost of a pipe organ consists of materials, of which lumber is a very important element. Very fine lumber is used. American builders obtain it chiefly from the Pacific Coast, and the freight thereon is substantial. The Canadian builder, we understand, obtains much of his lumber locally at prices far less than in this country."

Music Dealers in Knoxville

Welcome Executive Secretary

Knoxville, Tenn.—Under a date line of February 11 D. L. Loomis writes that one of the results of a meeting of members of the local music merchants at luncheon today at the Farragut Hotel, will be regular monthly luncheon meetings for the purpose of discussing trade problems. At the present time there is no local association but it is possible that the monthly meetings will result in the formation of an organization.

The meeting today was called by Lynn Sheeley, Vice President and General Manager of Clark-Jones-Sheeley Company, and State Commissioner and member of the Board of Control of the National Association of Music Merchants. Delbert L. Loomis, Executive Secretary of the Association, was present and following the luncheon Association activities were reviewed in detail by Mr. Loomis who told of the promotional work now being done by the Association in cooperation with the National Bureau for the Advancement of Music. A round table discussion followed which was entered into by all present and it was at this time that the suggestion was made that monthly luncheon get-together meetings should be held.

Three new members were added to the Association during personal calls by the Executive Secretary in the morning and two more at the luncheon, so that Knoxville is now represented in the National body with five members. J. V. Ledgerwood, President of J. V. Ledgerwood, Incorporated, was the first member to join this morning. This company carries the Kimball and Kurtzmann pianos. C. C. Rutherford, Manager of Sterchi Brothers, Incorporated, representatives of the American Piano Company's line and George Brown, proprietor of the East Tennessee Music Company, also joined during the morning. The East Tennessee Music Company's line includes the Kranich & Bach, Sohmer, Gulbransen, Starr and Gabler pianos and Atwater Kent radio.

Frank Clark, President and Treasurer of Clark-Jones-Sheeley Company, representatives of Steinway & Sons, Aeolian Company, Vose & Sons, and the Victor and Radiola, and who is dean of the piano trade in Knoxville, having been in the business here for many years, became a member at the luncheon.

Leonard C. Lamb, President of the Lamb Company, representatives of the Cable line and Wurlitzer pianos, also joined the Association at the meeting. It was Mr. Lamb who proposed that regular monthly gatherings should be held.

The luncheon meeting was reported by The Knoxville News-Sentinel, the afternoon paper, the story being featured on the first news page.

Prior to visiting Lexington, Kentucky, on his way to Knoxville, Mr. Loomis stopped in Cincinnati, adding six new members to the twelve already enrolled in that city and four in Lexington to the one which previously represented the "Blue Grass" city.

The new members in Cincinnati in the order in which they were taken are: Thomas P. Clancy, Vice-President of the Rudolph Wurlitzer Company; George P. Gross, President, George P. Gross Musical Instrument Company; R. E. Wells, Manager, Steinway & Sons, Cincinnati branch; Herman Ritter, General Manager, Fillmore Music House; Philip Wyman, Publicity Director, the Baldwin Piano Company; C. F. Welsh, President, Welsh-Bennett Piano Company.

Membership in National

Association Shows Growth

The secretary of the National Association of Music Merchants, D. L. Loomis, recently released the following letter which came to that office. This is an evidence of the wide interest and appreciation of the work of that organization among the rank and file of its members. This letter, which came from Henry P. Mayer, well known music dealer of Paris, Tex., read as follows:

"It is with a lot of pleasure and gratitude that I am enclosing check for \$10 in payment of dues for 1929.

"The good work that this organization is doing cannot help but prove beneficial to every dealer in our country. There is no dealer, no matter how small, but what should consider it a privilege to contribute not alone \$10 but his moral support.

"I have been a member of the organization since its birth and hold myself ready at any time to do whatever I can in behalf of the organization."

Another letter in similar vein was received from Chas. A.

Reid, of the C. A. Reid Piano Company, Plainfield, N. J., who wrote:

"We have your letter of January 10 outlining the expenses of the National Association of Music Merchants for the past year, and we are very pleased to receive the same.

"The writer of this letter has been in the piano business for the past twenty years and he wishes to state that he believes the National Association is doing the most constructive work that has been attempted in his recollection.

"The educational value of music is the soundest selling argument that can be used for the sale of musical instruments. We are already beginning to feel the results of your promotional work with the public schools. Piano instructions are now being given over three hundred pupils in Plainfield. This was brought about through your efforts in promoting the work at the convention of Public School Superintendents. Our superintendent came back from the Houston, Tex., convention tremendously enthused, and the result was the formation of classes in the local public schools. We have cooperated with them in every way and many sales have resulted.

"We take great pleasure in enclosing herewith our check for \$3.25 to cover your statement covering stamps, and we again wish to compliment you on the splendid work you are doing."

Secretary Loomis also reports that the resolution issued recently by President Roberts urging that each member of the association bring in one new member before the convention in Chicago in June is already bringing a very satisfactory response.

The Executive Secretary Writes

Interestingly of Lexington, Ky.

Lexington, Kentucky.—D. L. Loomis writes from this historic city, in what is widely known as the famous "Blue Grass" section of this most interesting state, the home of beautiful women, fine horses and—but perhaps we should not mention the third reason for its renown is also the home of four progressive and successful piano houses. Business in the music line is really good here and the piano men are not only cheerful, but are looking forward to increased business for the year of 1929. Lexington is a prosperous city.

There are four piano houses in the city and so far as membership in the National Association of Music Merchants is concerned, the city is not only one hundred per cent, but really one hundred and twenty-five per cent represented, for the Music Shop, one of the houses includes in its membership W. A. Burnett, the proprietor, and also J. P. Simmons, one of the charter members of the association, who is now connected with the establishment. The Music Shop is the local representative of the Baldwin line of pianos, the Victor and Sonora talking machines, Conn band instruments, Gibson string instruments, Atwater Kent and Philco radios and sheet music.

Mr. Simmons, whose mother is now an invalid, living in Lexington, returned recently to his native state. He has had an interesting career in the music industry. He entered the business in 1883 as shipping clerk in the Baldwin warehouse in Louisville. Four years later when the Memphis store was opened he was made manager of that store. Later he was connected with the Smith & Nixon Company and following that connection he was for twenty-five years the principal owner of the Junius Hart Piano House in New Orleans. He recently spent two years on the Pacific coast.

The Music Shop was started six years ago by Mr. Burnett and has been very successful. U. G. Rowbotham is also associated with this house.

J. H. Templeman is the dean of the piano men in Lexington. Associated with him as Treasurer of the J. H. Templeman Piano Company is Dan S. Stephens, a piano man of unusual ability. The line includes the Steinway, Kranich & Bach, Kurtzmann and the Milton pianos.

Donald B. Neal has given attention particularly to special sales and has not only been successful in the music business but is known as an unusually successful real estate operator. He operates a piano wareroom on one side of North Limestone Street and a phonograph shop on the opposite side.

Joe Candioto has been in the piano and music business in Lexington for about twenty years and he has built up a prosperous business. His line of pianos includes the Henry F. Miller, Becker Brothers and Schubert. He also handles talking machines and radios.

California Dealers to Meet

The annual meeting of the Music Trades Association of Northern California has been set for March 12th at the Clift Hotel, San Francisco. As usual, the business meeting will follow a dinner. Probably there will be no set speech as the time will be occupied with annual reports of the various officers and the election of officers for the coming year. This association has accomplished wonders in bringing together the various dealers of the Northern California territory, especially of the San Francisco Bay region. The present president is Shirley Walker of Sherman, Clay & Co., who has devoted much valuable time to furthering the interests of the Association. The secretary is R. B. Miller, formerly of the Wiley B. Allen Co., and now vice-president of the Surety Finance Service Corporation.

STIEFF PIANOS

America's Finest Instruments
Since 1842

CHAS. M. STIEFF, INC.
STIEFF HALL
BALTIMORE, MD.

Piano and Musical Instrument Section

Rambling Remarks

(Continued from page 54)

A low stage obviates these difficulties in any auditorium. This is well represented in the three theaters in Times Square in New York, The Apollo, the Times, and the Selwyn. Crosby Gage was responsible for the low stages, and in the building of the two theaters in Chicago under the direction of Mr. Gage, the low stage was maintained, and there was given the opportunity for music, for the voices, of the actors, all having a distinct and clear hearing. Tone does not carry down, but has a tendency to an upward reflection in the carrying of these tones in any auditorium. That is why balcony seats are better than in the orchestra.

Just as Pure a Tone

All this the piano has to contend with and has to face, and these difficulties have militated against the creating of that love of the piano tone which should exist, for the tones of the piano when pure and untainted, are as enjoyable as are the tones of a violin when played by a master. The lower registers of the piano will broadcast just as pure a tone as that of the 'cello in the hands of an artist, and we know that the lower tones carry better over the radio than the high tones. That is why baritone singers or baritone voices are being selected as announcers. If the announcers would but modulate their voices in keeping with that of the musical instruments that are being broadcast, that is to say to prevent a contrast such as given when a Chopin number has been played by an artist who gives forth real piano tone, the tuning of the piano has been perfect and the tuning in of the radio has been well done, the breaking in of a loud, harsh baritone voice dispels the good impression and pleasure that has been given to the listener in the enjoyment of Chopin's music or music of that character.

All this is the rambling talk of The Rambler, who is getting his enjoyment of the great music of the day through the radio in his retreat in the mountains along the Hudson. His "declining" years are being made happy, and he believes that he has many days and nights of relaxation before him in and through his radio. Even though it is to be believed that the radio is in its infancy, and that science, through the inventors and those inventors who know naught of science, but do reach into tone through genius or instinct, will bring to this great invention results that can not even be thought of or dreamed of because they are not within the ken of the present generation.

A Proof That Radio Has a Stimulating and Not Only a Depressive Effect on the Piano Business—A California Piano Tuner Testifies.

With all this talk about the piano, radio tone and stencil there comes to The Rambler a letter from Sacramento, California, that indicates the radio has not driven the piano tuners out of business. H. D. Shoemaker is a piano tuner, notwithstanding his name. It is evident that Mr. Shoemaker gives close attention to his business, for on his letterhead, under an illustration of a beautiful California girl playing an upright piano, there appears the following:

THE FINEST PIANO NEEDS TUNING REGULARLY.

The piano you have in your home is more than a magnificent musical instrument—it is one of the many lovely marvels of our age.

Its great beauty of tone, its rich melody, its perfect harmony can only be safeguarded and retained by tuning at regular intervals.

If not tuned regularly it may be permanently injured and all who play and hear it are annoyed and embarrassed.

Why not ask us about having one of our experienced and expert piano tuners go carefully over your piano and give you an estimate on a regular tuning service.

After a reading of this advice of Mr. Shoemaker that the finest piano needs tuning regularly, it seems a good slogan, better than that slogan which cost \$1,000, and which The Rambler admits he can not recall just at present, indicating that a slogan's greatest merit lies in its "sticking" in the mind and easy to recall.

Sacramento, Calif., February, 1929.

Dear Mr. Rambler:

I am writing this because I have heard and read so much about the radio cutting into the piano business.

As you will notice, my business is tuning, and for a while after the radio made its appearance I thought I wasn't going

to have any business, because so many of my old customers would say: "I guess we'll not tune any more, as we have a radio and the children have kind of lost interest." But the next time I called, they said, "Sure we want it tuned, and we want it so we can play with the radio." I found that the daughter had been trying to play duets with it. It had awakened new interest in her. A good many have told me that their youngsters never did take any interest in music until they bought the radio. SO, instead of injuring my business, it rather helped it. Believe it or not, I suppose some other tuners have had the same experience; anyway, would like to hear from them through the MUSICAL COURIER. I thank you.

(Signed) H. D. SHOEMAKER.

Here carries out much that The Rambler has been saying about the radio, and its influences in the training of the ear as to tone. If the receiving set is tuned in properly, if there is no interference on the air, the tones given out in the studios of the broadcasting companies are true, and especially as to the piano being in tune, there is that training of the ear that is being reflected in just what Mr. Shoemaker states in his letter.

Let us not condemn the radio, without knowing the facts as to what the radio is really doing when it, like the piano, receives a fair opportunity. A bad radio is just as injurious in the training of the ear to pure tone as is a piano out of tune. We must make allowances, and not expect every box that is marked "radio" to do what a good radio will do. We might just as well expect the Natal stencil of the Bechstein piano to give as pure a tone as does a stencil no-tone box, or the one the name of which is being infringed upon by the gentleman of color with his drumsticks and his physical strength.

A Little Chat About Stencils and Piano Tone—A Notable Violation of the Manufacturing Code Noted in Natal, Africa.

The Rambler has been given a photograph which is herewith reproduced, taken in a far-away country. Here is a stencil that is as illegal as many of the stencils that are placed upon the market by manufacturers and demanded by dealers in our own great country of liberty and Volsteadism. The Rambler is not aware whether the Bechstein house will bring legal proceedings against this violation of name value and trade mark legalities or not. It can be said, however, in all seriousness, that the probabilities are that this Bechstein stencil gives about as good tonal results as do some of the boxes that are paraded through illegitimate stencils in the great United States.

This photograph has upon it the information that it is a "flagrant infringement." If this be the case, probably Wanamaker can have legal proceedings inaugurated for the suppression of a like stencil in this country, if attempts should be made by the inhabitants of the Natal territory to enter the field of competition as between the legitimate and the illegitimate.

Some vaudeville organization might take up the idea that this would be a big drawing card, and assist in the advancement of music and the presenting of piano tone of the day, for there are grand pianos on the market that might be introduced to show the differences as to the tonal qualities of this Natal stencil and the stencils that are turned out of some of the piano factories in this country, the only difference being that this Natal stencil may give forth purer tone than do some of the stencils of the United States.

That is whatsoever, as they say in the West, or as it is claimed that they say in the cow and sheep stricken districts during those conflicts wherein the sheep are viewed with as much disdain as are the stencil, no-tone boxes by high grade piano men. It is to be hoped, however, that Wanamaker will not be compelled to enter legal protest against a distribution of these Natal stencils.

Mark P. Campbell to Visit Hawaii

A trip to the Hawaiian Islands, combining business with pleasure is to be made by Mark P. Campbell, president of the Brambach Piano Co. B. P. Sibley, president of the Western Piano Corporation, left San Francisco for Los Angeles in the middle of February to meet Mr. Campbell in Los Angeles later in the month. Accompanied by Mrs. Campbell, the president of the Brambach planned to sail for the Islands from Los Angeles and return by San Francisco. It is worthy of note that a constantly increasing number of members of the music trades now combine business with pleasure by visiting "The Cross Roads of the Pacific," as they call Honolulu. (T. H.)

An Active Association

The Pacific Radio Trade Association is certainly setting a brisk pace for other organizations in the way it is working to give service to its members. Following are a few of its activities: It is making a membership drive that is very intensive; holds an annual Radio Show every August which

draws exhibits from all the leading radio manufacturers; has a dealer section which is very active; maintains a trained investigator to trace radio interference and determine its causes; takes an active interest in broadcasting and sponsors numerous feature broadcasts; made several surveys and studies during the past year and also during previous years, giving members the benefit of its investigations; has established an employment bureau for salesmen and service men to accommodate its dealer members; takes an active part in legislation and traffic rates; the secretary's office maintains a file of detailed information regarding various lines carried by agents and jobbers, and is constantly enlarging the sphere of its activities. W. E. Darden is the president of the Pacific Radio Trade Association, Geo. H. Curtis is Secretary. Shirley Walker of Sherman, Clay & Co. is a member of the Board of Directors.

German Music Trades Adopt a New Fair Trade Code

It is always tragically amusing to read of codes of ethics in the music business, or for that matter in any line of industry or trade. In the opinion of most, fair trade agreements are created mostly for the other fellow. The decent element in the trade will keep their practices up to standard, but for the rest, codes of ethics are useless because there does not exist the slightest inclination to live up to them. And, the only reason for the adoption of such a code is to whip the unscrupulous into line.

There comes the news from Germany, that the manufacturers and retailers in that country have been seriously debating the question of trade practices. This has resulted, as always, into the formulation of a set of rules of behavior. Or as the report naively reads, their struggles are now at an end, and a unanimous agreement reached.

It is easy to be cynical, but the fact is that history has shown the results of these sporadic efforts at reform. Where there is no financial liability attendant upon unfair trading, the dishonest dealer or manufacturer will continue to do just as he pleases. Reformation would be made of sterner stuff than words.

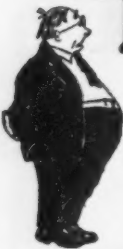
However, there are fifteen points in the new German code. They are good regulations, and if lived up to, would probably accomplish the desired result. They read as follows:

1. The manufacturer's official price list must be in force for all sales, and a cash discount of no more than 10 per cent. within 30 days can be allowed, whilst a commission of 5 per cent. only is to be granted.
2. It is forbidden to throw in music stands, piano stools, etc., without payment.
3. Deferred payments must never exceed a period of 30 months and a deposit equal to at least one month's instalments must be paid.
4. In all credit agreements exceeding a period of three months, interest and expenses must be charged at the rate of 1 per cent. per month.
5. All manufacturers' price lists and any future alterations have to be registered with a permanent Supervision Committee composed of members from both sides.
6. As regards publicity, only such prices must be advertised as are in accordance with those on the manufacturers' price lists.
7. Secondhand instruments must be clearly marked as such.
8. The following inducements and similar expressions, conveying the same sense, will not be admissible:—"No deposit!" "Almost no deposit!" "Delivery straight from the makers!" "Direct from factory to user!" "Buy your piano from the maker!" "Write to the factory for a catalogue!"
9. Advertisements by manufacturers in districts where they are represented must be inserted in agreement with the local representatives.
10. As regards the part-exchange of old instruments, a higher price must not be paid for such than would be given by a dealer in the open market.
11. Pianos must not be sold as "old stock" under list prices unless the manufacturer can prove that they have been in stock longer than 3 years after the date of manufacture.
12. As regards manufacturers who sell pianos retail direct to the public, it was decided that this should be permitted only in the factory or at one of the existing branches, but no new branches must be opened. Manufacturers may not sell their pianos for lower than the ruling retail prices.
13. "Wandering" consignments, that is to say, consignments given in stock to furniture dealers and sent on from town to town, are not permitted, nor is it permissible to sell pianos to non-traders, such as teachers and artists on sale or return terms.
14. Those manufacturers who supply the retail trade only, must register their names on a special list which will be published.
15. All manufacturers are to grant legitimate traders a rebate on their official list prices, varying between 35 per cent. and 40 per cent.

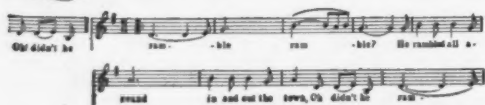
The report ends with the statement that the new terms are welcomed by most concerns as auguring a healthy state in the trade for the future, although the somewhat too conservative conditions in connection with the sale of old stock are criticised. It is expected, however, according to the report, that at least 90 per cent. of the organized manufacturers and retailers will fully approve of the arrangements made by their joint committee.

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."
—OLIVER WENDELL HOLMES.



Some Sidelights on Current Broadcasting Features—Music Not the Only Attraction That the Radio Offers—A Personal Analysis.

It probably has been noticed that The Rambler is something of a radio fan from what has been said in these columns. This was intimated the other day when a friend asked what attracted him the most. The Rambler confesses that he gets more pleasure out of the Roxy Symphony Orchestra every Sunday afternoon than anything that comes to him over the air. Always does the programme satisfy, and this with the great ability of Theodore Thomas as a programme builder in mind. It

feels that Conductor Rapee holds his own as one of the great conductors of the day. There is a balance to the Roxy Orchestra that may be ascribed to the constant playing in the Roxy Theatre that does not follow with the limited rehearsals the old Philharmonic Symphony has.

A Worthwhile Presentation

The next favorite is that of the hour of Colliers on Sunday night. Here is something that gives a different programme each week that is surprising in its constant changes, the brightness and freshness of its presentation, that causes one to wonder how such programmes can be written each week. It brings together different pictures interspersed with music that is bewildering when one realizes that to write such skits, acted with ability, bright dialogue that carries one into a frame of mind that brings rest, rest like "the tired business man" is supposed to receive for \$5.50 to \$7.70 at the theatres.

Collier's hour is the work of men of brains. If there be any women that assists in the work certain it is there should be credit extended. There is much in the technique of preparing and then presenting an hour of amusement and instruction each week that many do not seem to realize. We hear much about the difficulties of making a movie, with its disagreeable aftermaths as between the scenario writer, the director and the actors. In these Collier programmes there is a commingling of numbers that make up each hour's presentation that causes one to wonder who does the work of arranging and then of presenting.

The immediate attack of those who play the characters, the instant returns of the speakers in the dialogue, the flashes of follow-ups as one thing after another is presented, the homogeneity of the whole arouses wonder and creates comparisons with what others are doing in arranging programmes, the writing of the different numbers, the com-

speakers of national reputation, men and women of distinction in certain fields, sports included, there is something for the jaded and tired ears of the radio fan that is not approachable.

That answers the query of The Rambler's friend. It is easy to arrive at conclusions as to whether The Rambler is right or wrong. Just listen in. One who will turn on his radio at 2 o'clock Sunday afternoons, then sit up and listen in to the Slumber Music of WJZ each night from 11 to 12, with constant hours before this, then one is fully prepared to answer such personal questions as to the radio and what he gets out of it.

It is all this that leads The Rambler to believe the radio is doing a great work, for it is not study, it is relaxation that relieves the brain, gives information. Even the prize fights are welcome to the stay-at-homes who need something stimulating during these days of strident barrenness of that rest that one formerly got in Fourteenth street where the foam was swept from the top of steins of the beverage that made one believe his debts were all paid by 1 o'clock in the morning, then home in a hansom cab, and then to bed with an abiding belief in humanity and the world.

Piano Tone and the Radio—The Difficulties in Presenting the True Musical Message of the Piano Under Present Conditions.

It must not be thought from all that is said in regard to the radio that The Rambler has lost sight of the piano. In fact, the broadcasting of piano tones has been of intense interest to the Old Timer, who never believed the time would come when he could analyze the tones of a piano being played in Chicago while sitting in his den in the mountains on the Hudson River in New York.

Yet this is being done nightly, and it is with surprise that at times the piano comes from great distances with as much purity as if within the studio that is isolated, and without interference of any kind whatever. The piano, as a matter of course in the broadcasting, faces as many, if not more, difficulties than it does in the different auditoriums in which the concert grands are taking their part in the public appearances of great artists and in piano recitals. There have been comparatively few attempts to concertize through the broadcasting stations with the piano. The piano, however, is used to its abuse. While every effort is made on the part of the broadcasters to have the "mikes" so located that they will carry the full eighty-eight keyboard in every respect, yet the difficulties that are met with in the receivers and the interferences in the air make the piano a great sufferer.

It is not well to criticise a piano for these reasons. There are times, however, when The Rambler in his mountain retreat gets the purity of tone just as though the piano was within reach of the hand. During such times there arises in the mind of The Rambler the possibilities that are presented in the ultimate distribution of the tones of the piano, for there is a distinct difference as between the hearing of a violin solo and a piano solo. The piano has a commingling of tones that must come apparently separate and distinct, while the violin has only the one tone, except when the composition calls for the tones from two strings. The violin comes over the radio distinct and flexible, while the accompaniment of the piano may be marred. Unless the tuning in is just as perfect as the tuning of the piano itself, there are those rough passages in the lower registers of the piano that cause one to jump, and wonder if the piano is not being condemned by those who may not thoroughly understand the difficulties that are presented.

Judging Piano Tone

A conversation happened in the office of The Rambler the other day, when two people who had attended a piano concert at Carnegie Hall met, and one said the piano used was not good, and the other who attended the same concert maintained that the piano was absolutely perfect. The Rambler was asked, after these two gentlemen had their argument, what was the reason for this. It was easy to answer. One gentleman was in the balcony and the other was in the fifteen-seat limit from the stage where a piano in Carnegie Hall is confronted with great difficulties in that those in the first fifteen rows of the orchestra floor in Carnegie Hall are sitting under the piano, and get the bottom tones, while those in the balcony are getting the pure tones as the piano sends its messages to those who are listening in, just as one listens in to his radio in his own home.

The old auditorium in Chicago that is now condemned to be torn down is probably one of the finest as to acoustics in this country. The piano gets opportunities there of sending out its tonal messages that is not enjoyed by any other large auditorium of this kind. But it must be confessed that the same reflections as to the piano tone is presented in the first few rows of orchestral seats in the Auditorium as that which the piano has to contend with in Carnegie Hall.

(Continued on page 53, preceding)



FLAGRANT INFRINGEMENT OF MR. BECHSTEIN'S TRADE MARK IN NATAL

Natal, in case you don't know, is a subdivision of the Union of South Africa occupying the Southermost tip of that continent. Natal is on the east coast, being directly northeast of Capetown. The gentleman in the picture, name unknown, is one of the leading native instrumentalists in that part of the world.

must be remembered, however, that Director Erno Rapee has only an hour in fill in with music in keeping with his band of 110 musicians, and that requires generalship, if one can so express it, for only a few numbers can be arranged to balance that hour for an orchestra like that of the Roxy Symphony.

With the ability to at once, after the finish of the music of the Roxy Orchestra, one can tune in on the Philharmonic Symphony Orchestra at Carnegie Hall, with its guest conductors of great fame, there is a difference in tonal results, for the reason probably that the Roxy Orchestra plays in a studio without the conflicting noises of a great audience to mar the tone, or at least that is how it seems to The Rambler.

With this competition as to conductors, The Rambler

pleting the entire programme and carrying out the pictures through the ear instead of the eye.

An Example to Others

To The Rambler it is one of those things that gives hope that others will learn the lesson of continuity of purpose, the wasting of no time between, and bring some to a like understanding of what is possible when brains is evidently the fundamental of the one who has these programmes in charge.

The Rambler senses in all he says a somewhat biased inclination, for what pleases one does not please others. If, however, in all the broadcasting skits that are arranged for other publicity schemes for the radio in mind, it must be admitted that in Colliers the introduction of



A Rare Old Viola Recently Sold from the Wurlitzer Collection

This viola, made by Gasparo da Salo of Brescia in about 1550, was recently acquired from the Wurlitzer Collection by Mr. Louis Bailly of the Curtis Institute of Music, Philadelphia. This viola is unique in that it is in its original size, seventeen and a half inches body length, never having been cut down. There are four other Gasparo da Salo violas in this country. Two are in similar con-

dition to this, one being owned by Mr. Joseph Haft, of New York, and the other owned by Mr. John T. Roberts of Hartford, Conn. A third one is in the private collection of Mr. Rudolph H. Wurlitzer. It is out of the Waddell Collection, and although reduced in size, is one of the finest type. The fourth, in its original size, is owned by Mr. Edward Kreiner of Norwalk, Conn.



Louis Bailly, of the Curtis Institute of Music, Philadelphia, Playing his Famous Viola.

MUSICAL COURIER

Weekly Review OF THE *World's Music*



Kathryne Ross

Prima Donna of the Philadelphia Grand Opera Company.

"One of the Outstanding Dramatic Sopranos of the Day"

